

MUSICAL AMERICA

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John C. Freund

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Protest Against Proposed Tax on Musical Admissions Heard by Senate Committee

Milton Weil, Representing the Musical Alliance, "Musical America" and the National Musical Managers' Association, Appears Before Legislators to Plead Case of the Musical Interests—Submits Evidence Indicating Smaller Revenue from New Tax

SENATORS GIVE HIS PETITION THEIR CLOSEST ATTENTION

Letters and Telegrams from Various Managers and Clubs Throughout the Country Presented as Exhibits—Declare Proposed Tax Would Cause Many Organizations to Abandon Operations and Would Work Undue Hardship Upon Younger Concert Artists

WASHINGTON, D. C., Sept. 16.—The Senate Finance Committee, which has been conducting a series of hearings in connection with the War Revenue Tax, a section of which vitally affects the musical interests of the United States, gave an audience on Wednesday, Sept. 11, to Milton Weil, representing as treasurer, both the Musical Alliance of the United States and the Musical America Company, and a delegate representative of the National Musical Managers' Association of the United States. The committee before which the hearing took place was composed of Senators Charles S. Thomas of Colorado, chairman, Andrieus A. Jones of New Mexico, Peter G. Gerry of Rhode Island, Joseph T. Robinson of Arkansas, Boise Penrose of Pennsylvania, Henry Cabot Lodge of Massachusetts, Porter J. McCumber of North Dakota, Reed Smoot of Utah, Charles E. Townsend of Michigan and William P. Dillingham of Vermont.

The main contention made by Mr. Weil in his address was that the proposed 20 per cent tax on admissions to all the concert and operatic performances would, in effect, reduce the total income which the Government would receive, rather than increase it, as was manifestly the intention of the proposed tax.

During his address Mr. Weil was interrupted by members of the committee, who showed by their questions that they were looking for information rather than that they were disposed to criticize unfavorably any attempt to revise the proposed taxation. Mr. Weil's address in full was as follows:

"Mr. Chairman and Gentlemen:

I am here representing the Musical Alliance of the United States, an organization of which I am the treasurer, which was formed for the purpose of co-ordinating the various phases of musical activities in this country, which practically represents the interests of two million workers in the field. I will submit in my brief the detailed objects of the Alliance.

"I also represent, as manager, the musical paper known as MUSICAL AMERICA, counting among its readers thousands of people throughout the entire country, who are actively interested in music and regular patrons of the art.

"I have been delegated also to represent, in this petition, the National Musical Managers' Association of the United States, which embraces practically every musical manager in the country, representing opera, symphony orchestras and individual artists.

"We wish to submit certain self-evident facts with regard to the musical

conditions in this country, so that you will see the exact relation between all this musical activity and its taxable capacity. We also wish to show exactly what effect the proposed 20 per cent tax will have upon the revenue derived from this source.

"To avoid any possible confusion in your minds, may I define the field as represented in this petition? It includes all persons and organizations involved in the giving of orchestral and band concerts, choral and oratorio concerts, song and instrumental recitals and concerts and operatic performances. This particular petition, I may add, is confined to the interests of those engaged in providing music of the highest class, which is of a distinctly cultural and educational character and should not be confused with entertainments of a superficial nature, whose sole purpose is essentially for profit and entertainment rather than edification and spiritual uplift.

Not a Speculative Business

"Measured by gross receipts, from 70 to 80 per cent of all such musical activity of the country—opera, orchestra, recital, choral, etc.—is on an idealistic and unselfish basis of 'Art for Art's Sake,' and it is conducted with invariably a deficit, which is made up by devoted individuals, while not more than 20 to 30 per cent of the entire musical activity of the country is speculative in character. Of this non-speculative volume of business, women's clubs throughout the United States contribute more than 50 per cent of the total which is on a non-profit basis. These clubs, which do not make concert giving their regular or continuous vocation, are very timid in their operations, with the result that any apparent change in the usual conduct of their engagements forces them into discontinuance.

"With the situation in your minds, may I point out that while there is no definite basis upon which we can compare the total revenue of admissions to musical performances of various kinds before our entrance into the war with those under the prevailing 10 per cent tax, there is overwhelming evidence, which I am submitting in my detailed brief, to demonstrate that the present 10 per cent tax has curtailed concert and other musical activities to the extent of 15 per cent or over? Under the 20 per cent tax, considering the characteristic uncertainty of all enterprises, it is an inevitable conclusion that further curtailment will result in paralyzing the activities of a large percentage of musical enterprises. Because of discontinuance of this class of public performances the proposed tax will not only yield no increased revenue, but substantially none whatever.

"After gathering from every section of the country information through every available source on this subject, we are forced to the conclusion that the revenue under a 20 per cent tax would



JULES FALK

—Photo by Elias Goldensky

Violinist, Who Has Travelled Through America for Many Seasons Winning Recognition as an Artist of Serious Aims and a Brilliant Virtuoso. (See Page 8)

be considerably less than the present 10 per cent tax has yielded.

Hardship for Minor Artists

"While this curtailment of musical activities as it affects the earning capacity of individual musical artists might not seriously affect a few of the more successful and nationally known artists, what would be its effect on that great army of struggling young musical artists, half of whom are women and many of whom are still in the formative period of their careers, as regards their means of livelihood?

"In these few words I have covered merely the dollar and cents aspect; behind this there is the great, big ethical question, involving music with so many ramifications that I would not think of taking up the time of your committee to go into it, but which I respectfully submit in the form of this brief.

"We urge that music be encouraged rather than restricted in these days of war and stress. That it has the power to solidify public sentiment to stir our patriotism is recognized by our administration.

"A short time ago John McCormack went to President Wilson to ask permission to join that great army of Amer-

CAMPANINI GETS POLACCO

Former Metropolitan Conductor Engaged for Chicago Opera Association

An artistic event of great importance to all American opera-goers has been made public by General Director Cleofonte Campanini of the Chicago Opera Association, who announces the engagement for the coming season of Maestro Giorgio Polacco, after negotiations that entailed the surmounting of many difficulties in view of the latter's previous contracts.

Mr. Polacco recently returned from Cuba and Mexico, in which countries he conducted the performances of the Bracale Opera Company.

No announcement has yet been made as to the operas which Mr. Polacco will conduct.

Gallo Forces Add Fourth Week to New York Season—Not to Visit Boston

So successful has its New York season thus far proved that the San Carlo Opera Company has decided to add a fourth week to its stay in the metropolis and to eliminate the week which was scheduled for Boston. In attendance and receipts this year's season in New York surpassed that of 1917.

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Protest Against Proposed Tax on Musical Admissions Heard by Senate Committee

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ican musicians who are singing and playing for our boys in France, and the response to that request was:

"The fountains of sentiment must be kept flowing in this country, and no one can do it so well as you through music."

"I thank you, gentlemen, for your time and consideration."

Importance of Music

With the close of Mr. Weil's formal address, he endeavored to impress upon the committee the importance of music as a factor in the carrying on of the war. This, he declared, was shown clearly by the daily newspapers, who had featured conspicuously the various movements to employ our musical resources for military and patriotic purposes. He showed the Senators a copy of the current *Washington Star*, in which was prominently displayed the words of General Crowder in his talk to the newspaper men on that day—namely, that on registration day he hoped to see the flags flying and the bands playing throughout this country. He submitted also, as an example, the *Washington Post* of the same date, containing a dispatch from New York describing Walter Damrosch's return from Europe and his co-operation, at the request of General Pershing, for the formation of schools for bettering and increasing the size of bands in the American Army in France. Both of these copies of the papers which Mr. Weil had brought with him were read into the testimony as a part of the address at the suggestion of Senator Smoot.

The members of the committee, all of whom were in their seats, gave the closest attention to Mr. Weil's presentation of the musical situation, and several of the Senators asked him questions which showed a disposition to corroborate rather than to differ with his main contentions.

Senator Smoot asked Mr. Weil whether he had any substitute to offer in lieu of the proposed tax on musical admissions. Mr. Weil's answer was:

"I have given this matter a great deal of thought and cannot see how either a substitution or a subdivision of this section of the bill could possibly be worked out, for the reason, as shown in my address and also reiterated in my brief, that so large a percentage of the music of the country is non-speculative in character, and such a small percentage is speculative in character. It would, therefore, be very difficult to draw the line between the two. Moreover, the revenue produced from the speculative branch in musical activities would represent such a small percentage of total revenue received and the intricate accounting necessary to estimate or define the difference between the two would create only confusion and would net such a small sum that the plan to subdivide such revenues would hardly be practical."

After Mr. Weil had made his address before the committee he submitted the following brief, which automatically became a part of the record of the hearing and will be printed as a part of the regular proceedings:

Brief on Musical Taxation

"Mr. Chairman and Gentlemen:

"I beg leave here to submit to you in the form of a brief, matters supplementing my talk before your esteemed committee."

"It is conceded to-day in this country, as it is in every one of the warring nations, and even in the neutral countries of the world, that the greatest factor in maintaining and stimulating the morale of the people at home has been music, and just as strongly has it been the biggest force in sustaining the morale of the Army and Navy. This has been realized to such an extent that General Pershing has requested that all bands should be doubled in size. To-day our Army when it marches into battle is escorted by a band, and when it comes back, worn out and tired, it goes to the rest camps, met by a band. It has been found that music is the greatest mental recreation and restorative for the soldier; that the greatest stimulant to-day that the soldier, well or wounded, is receiving in France is music in all forms, all of which is officially recognized by our Government."

"The tremendous influence of music on the morale of the civilian population is no less than has been demonstrated

on the strictly military side, as has been evidenced by the action of the National Council of War Defence throughout this country, which for the purpose of stimulating patriotic sentiment, purposes making us a 'singing' nation."

"There is not a single phase in the production of this great World-War work, which is not essentially helped in some way by music. It begins with the recruiting of the soldier; it develops in the training of the soldier in the camp; it is essential with every agency for the raising of funds for the conduct of the

war and, in addition, every war charity invariably falls back upon music."

"Can we afford to allow this agency for the maintenance of morale among both our military and civilian population to suffer?"

"Can we afford to curtail the musical activities of the country which have done so much for the upholding of the morale of the people, and by their curtailment strike at the very source of the supply, namely: the musical artists and their performances?"

The exhibits were a copy of the bulletin issued by the Musical Alliance calling for expressions of opinion as to the proposed 20 per cent tax, a copy of the aims of the Alliance and twenty-six letters and telegrams representing the views of musical clubs and managers in various sections of the country, all of whom protested against the tax.

"National Anthem Day" Celebrated by New Yorkers



—Photo by Bain News Service

Anna Fitzu, Soprano, and Harry Barnhart, Song Leader, at the City Hall on Sept. 14, "National Anthem Day." They Are Singing "The Star-Spangled Banner." The Officer Is Major General J. Franklin Bell, Author of the Now Famous Phrase, "A Singing Army Is a Fighting Army."

THE 104th anniversary of the writing of "The Star-Spangled Banner" was celebrated in New York with one of the most inspiring demonstrations of patriotic feeling of the many that the city has seen since our entrance into the war.

The Mayor's Committee on National Defense, in pursuance of the resolve that the reproach of not knowing our national anthem should no longer attach at least to New Yorkers, set aside three days, Sept. 13, 14 and 15, in which, it was publicly announced, our citizens were asked to give their earnest attention to learning the words and music of "The Star-Spangled Banner."

That a large part of the community had taken this request to heart was demonstrated on "National Anthem Day," Sept. 14, at the City Hall, in Central

Park, in Prospect Park, at the theaters and in motion picture houses.

Crowds, standing, sang the anthem at all of these; more than 750,000 copies of the song had been distributed in the five boroughs to refresh the memory of any who had forgotten a word or a stanza.

The most elaborate exercises took place on the steps of the City Hall at noon, when Supreme Court Justice Pendleton, the Pelham Bay Naval Band, Laurette Taylor, Harry Barnhart, song leader, and Anna Fitzu, soprano, had leading parts on the program. The Italian Testimonial Concert took place on the Mall in Central Park, where a community chorus sang.

More than 100,000,000 copies of the song are to be sent throughout the country through the mediums of the Y. M. C. A., the Knights of Columbus and other organizations.

CAMPANINI TO GIVE NEW FEVRIER WORK

Composer Will Probably Attend World Premiere of "Gismonda"

Henri Fevrier, whose opera, "Monna Vanna," was sung in New York last winter at the opening of the Chicago Opera Association's season here, will probably come to America to assist at the world premiere of his new work, "Gismonda," which will also be presented this winter by Cleofonte Campanini at the Lexington Opera House. Mr. Campanini himself will conduct "Gismonda," as the principal novelty of the Chicago Opera Association's season.

The French Government has granted to M. Fevrier, who has been in active military service since the beginning of the war, a leave of absence for such time as may be necessary to come over and assist in rehearsing "Gismonda" for the first time on any stage. In a letter made public yesterday, the composer expressed his satisfaction over Mr. Campanini's plans for the opera.

"I am happy beyond words," the letter runs, "because of your having consented

to give the world premiere of 'Gismonda' under your direction. I hope to be able to obtain the Government's permission to come to America, as I believe that my presence would be of value in making the performance a success. I want you to know of my joy at being able to collaborate with you, whose artistry and whose love of France and French art are equally known throughout the world. I leave the distribution of the rôles wholly in your hands, but I do hope that Mary Garden and Lucien Muratore will have the principal parts."

Judson House Reads "Musical America" Near Battle Line

Judson House, the young American tenor, now in the 102d Military Police, Twenty-seventh Division, A. E. F., in France, has written to his instructor, Adelaide Gescheidt, and is, according to his last letter, getting along splendidly at the front. He expressed in his letter the greatest joy at finding in one of the Y. M. C. A. huts a copy of *MUSICAL AMERICA*, in which he read with the keenest interest of the activities of his musical colleagues.

CLEVELAND CREATING ITS OWN ORCHESTRA

Will Be Outgrowth of School and Community Music—Sokoloff in Charge

CLEVELAND, OHIO, Sept. 13.—The announcement was made this morning in Cleveland papers that the city is to have a symphony orchestra that will rank with the orchestras of the largest American cities. It was made by Nikolai Sokoloff, formerly conductor of the San Francisco Philharmonic Orchestra, who has been definitely engaged by the Cleveland Musical Arts Association to organize and take charge of a symphony orchestra here.

Mr. Sokoloff during the past few days has been in conference with members of the association and with them has made plans for the strong encouragement of high school and community center orchestras to the end that when the symphony orchestra is formed there will be thousands of additional music-lovers in the city to enjoy the privilege of hearing it.

The symphony orchestra, which is to be composed of professional players, will not be formed immediately, but will come after the development of orchestral music in the schools and community centers. In this development Mr. Sokoloff is to give counsel and advice. Acting School Superintendent Jones announces that Mr. Sokoloff's services have been offered to the Board of Education through the Musical Arts Association and will undoubtedly be accepted.

Mr. Sokoloff several years ago married Lyda Matrix, daughter of Rear Admiral Matrix of the U. S. Navy, retired. He is a naturalized American citizen.

A. B.

REGISTRATION DAY MADE FESTIVE, WITH MUSIC

Bands Playing Marks National Holiday—No Uneasiness in Musical Circles Over Draft

With bands playing the national anthems and the sound of music everywhere, registration day assumed the air of a festive occasion. Before the day of registration Provost Marshal General Crowder had said, "I want every band playing and every flag flying on registration day." And as on all other national holidays, this day was marked with the sound of music.

No uneasiness was felt in the musical world over the results of the draft. In consideration of the recognition given in a recent Presidential message to men actually engaged in musical work, it is felt that no deep inroads will be made in the ranks of musicians or musical organizations. Until the actual season begins and organizations assemble for rehearsals the exact effect of the draft will not be estimated, but the managers seem most optimistic about the results.

Many of the prominent musicians, however, were among the registrants on Sept. 12, a great number of them falling within the draft ages. Among those who were seen at the registration booths were Caruso, McCormack, Thomas Chalmers, Riccardo Martin, Arthur Bodanzky, Leo Slezak and others.

Report Chicago Symphony Directors Solidly Behind Stock

"Conditions pertaining to the symphony orchestra in Chicago have taken a decided turn for the better," says a private message received by the music department of the *New York Times* recently. "The trustees and directors stand resolved that the orchestra must not be given up in any circumstances, and that Frederick Stock must continue as conductor. All the Chicago newspapers but one have taken the same view."

Setti's Daughter Weds Italian Officer

Giulio Setti, choral master of the Metropolitan Opera Company, has received word from Italy of the marriage of his daughter and only child, Maria Setti, to Lieut. Felice Tavallini of the Italian army staff. The witnesses of the ceremony, performed in Milan, by Padre Semeria, a famous Roman preacher, were Arturo Toscanini and Marquis Visconti. The father of the bride was represented by a brother, Giuseppe, who was a lieutenant of infantry at the Piave. Lieutenant Tavallini after a brief honeymoon was returning to Rheims with the Italian forces in France.

Pershing Waves His Wand and Lo, a Mighty Musical Legion Appears!

Five hundred bandmasters are needed for the American Army during the next few months.

Musicians who perform on wind instruments and are otherwise well qualified as bandmasters should apply at once for information to the Principal, U. S. Army Music Training School, Governor's Island, New York.

Candidates passing the required physical and musical tests will, after acceptance by the War Department, be commissioned as lieutenants in the army.

By ALFRED HUMAN

SEVERAL months ago we presented an extensive review of the band situation in the U. S. Army, pleading for the expansion of the Training School at Governor's Island, of which Arthur A. Clappé is the principal, and calling attention to the reforms suggested by distinguished authorities. Events have moved swiftly during the past three months: to-day most of the measures advocated are adopted or in process of adoption.

An idea of the extraordinary development of the American band within the past few months is best given perhaps by the examination of a few statistics, which are here presented, we believe, for the first time.



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AMERICAN MUSIC ON THE FIRING LINE IN FRANCE

The photograph here reproduced shows an American band actually playing in the trenches at the French front. It gives a good idea of how close to the firing line the music of the American National Army is employed. Camouflage may be seen on the sandbag wall.



Photo by French—Official from Pictorial Press, N. Y.

Band of the Fifth U. S. Marine Corps Rehearsing in Their Camp on the Aisne

The War Department, through Mr. Clappé, calls for 500 leaders. This is only a beginning. When the band system of the American Army is expanded to the authorized strength each division will have eight bands, each band containing forty-eight musicians.

60,000 Musicians in Bands!

Figuring that there will be only 100 army divisions (150 would be nearer the

mark), we have 800 bands, which means 800 leaders. Let us include the recruit and disciplinary bands and we will have some 60,000 musicians—a force larger than the American Army three years ago!

At present the deficiency of the personnel is 25 per cent. This gap will be filled by enrolling 2352 musicians a month.

Even after the authorized strength of

the bands is reached, 1960 musicians will be required each month to keep the ranks filled. Casualties (including ill, wounded, etc.) are estimated at 5 per cent.

Stretcher Bearers No More

As we pointed out in our former article, the employment of bandmen as stretcher bearers is condemned by high military authorities. Experience, not

sentiment, has taught officers the mighty influence of the regimental band. Recently the casualty lists testified that this experience was being disregarded, largely because of emergency conditions. However, negotiations are under way in Washington to adjust his matter. If certain Army officers have their way, bandmen will be relieved of many onerous duties, which are obligatory and necessary under existing conditions.

Where will the great army of band musicians be found? The War Department has theoretically solved the problem. Every eligible member of the musical union is being listed as a potential bandsman, leader or instructor. Pianists, violinists and singers now in the Army may be utilized. Qualified men now in civilian life may be used. In other words, the whole country will have to be combed over for the material.

Wanted: A Central School

How will this army of men be trained? Here we have the most serious problem. The school established in France by Walter Damrosch at General Pershing's direction will take care of a great number of men. Obviously the logical place for the central training school is in this country. It is not our intention again to review the remarkable accomplishments of that miniature federal conservatory, the U. S. Bandmasters' Training School on Governor's Island, founded by Dr. Frank Damrosch, and

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A Group of Graduates of the United States Army Band Training School at Governor's Island. Arthur A. Clappé, Principal of the School, is Seated in the Center.

Pershing Waves His Wand and Lo, a Mighty Musical Legion Appears!

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directed by Arthur A. Clappé. We have already gone into the situation exhaustively and proved, we submit, that the Governor's Island institution should be expanded along the lines suggested by Mr. Clappé and approved by noted military authorities. The time for experi-

mentation is past: an army of musicians is waiting to be trained and equipped.

The New Instrumentation

In conclusion let us cite the new instrumentation of the Army band, adopted recently after long deliberation—just as the federal conservatory proposal will eventually be adopted:

Two flutes, one piccolo, two oboes, one E-flat clarinet, ten B-flat clarinets, two E-flat alto clarinets, two bass clarinets, two bassoons, one alto saxophone, one tenor saxophone, one baritone saxophone, four French horns, four B-flat trumpets, two B-flat cornets, one baritone (B-flat alto horn), one euphonium, three B-flat slide trombones, one F trombone, two E-

flat basses, two B-flat contrabasses, one contra-Sarrusophone, one snare drum and triangles, one bass drum and triangles.

The story is very simple: the nation needs an army of musicians and the army of musicians needs a central training school.

Betsy Lane Shepherd Tells of Singing for the Nation's Fighters

Soprano Describes Her Work in Camp and on Battleship—Made Her Voice "Pay Her Way" Even While Studying

By CLARE PEELER

A CERTAIN disarming simplicity looks at you out of Betsy Lane Shepherd's large brown eyes. She has no tricks of manner, none of speech; the straightforward way of her has a charm of its own. She is American, as she phrases it, "through and through"; by birth, ancestry, training, and by state of mind, she is of the sturdy type that has given this country its place among the nations.

Primarily an artist of the concert-stage, she spoke with interest and enthusiasm of the work and its lure for her.

The versatility of mood demanded by concert-singing makes it, in Miss Shepherd's opinion, more difficult than opera. With the latter, in its lighter forms, she has had some experience, and as she recalls it, the dramatic side of the work appealed to her so much that she felt it would be hard to concentrate on the vocal part.

"In a concert program," she says, "you change from one mood to another, depending on your choice of songs; you go from 'grave to gay, from lively to severe'; but in opera you must fall in with the mood of the composer, or rather of that particular character of his that you represent, and stay in it. You can't change in one opera, I mean, from being a tragic or serious person to being a merry one; but in concert you are in mood whatever your song is. So, I contend, it really takes more versatility to do the one kind of work than to do the other. Songs run the entire gamut of human emotions of all kinds, and you can relieve one mood with another at your will.

"The very assumption of the costume of a character puts one into the mood of that character. The stage setting helps so much toward the same end. But in concert there is nothing *outside*; nothing but what is inside of you to give out; and everything about you is observed minutely by the audience. Even your hands must be steady as you hold your music; if you happen to be a bit nervous, you can't resort to the camouflage of gesture.

"But in singing anywhere or at any time, one must have before one always a great ideal," Miss Shepherd continued. "There is in my mind always the concept of perfect singing, and that is what I try to live up to."

Her Season's Plans

Asked of her season's plans, the singer said:

"I am to make two tours, taking me over a large part of the United States, and am looking forward immensely to doing so. I'm so very American, you see, that every time I see more of my own country I love it better, if that could be possible. The only thing I don't like about having so full a season is that I can't sing as often at the camps as I should like. That is why I have spent practically my whole summer in singing for the soldiers, not only because I wanted to do my share of that splendid work, but because I loved it so that I wouldn't miss any opportunity to do it.

"Each experience was more delightful than the last, and I sang at practically all the camps around New York. The men are such splendid, spontaneous, interested listeners; the atmosphere is so



Betsy Lane Shepherd, American Soprano

full of appreciation and delight in your work; the officers are so kind and so anxious to do everything that makes for your comfort and your entertainment. It's a wonderful combination of atmosphere and inspiration.

"One feels very sad sometimes, though, for those of the men who are so desperately homesick," Miss Shepherd observed. "There are only a few, it is true; they stand out very markedly from the rest, whose general spirit is so gay and so ready to take what comes; but one gets accustomed to picking them out of the audience, as it were, and singing for their special benefit.

"I shall never forget the delight of two sunset hours, one on board the great battleship 'Mississippi.' The men were clustered all around, some of them seeming to hang from the rigging, some of them perched on the rail, some lying flat on the deck, all so wrapped up in the music, and over us all the light of a glorious sunset. It was the strangest-grouped, most fascinating of audiences. Another sunset hour that stays with me was at Camp Merritt. I had asked to have the piano out on the veranda. I have really grown to like singing in the open air, by the way, although so many singers dislike it. The men were so dear about all helping with the piano, and then they swarmed around to listen. Those who couldn't get quite near filled up the orchard, listening. It was such a happy time."

"What kind of music did the men seem to you to like the best?"

"Of course, they like the kind they can sing with, themselves, for one thing," the singer answered. "That includes popular songs of a general as well as a patriotic character. Then they seemed to me especially to enjoy ballads, English and French. The latter I used to preface always with a little explanatory talk, so that they might know what I was singing about. I told them that since they were going to France they might as well know what a few French words meant, and they were much amused."

"Anything pleased them, I especially noticed, that got away from the traditional sit-up-straight-while-I-sing atti-

tude. One cannot, apparently, adopt the professional manner with them at all. They want one to be just 'plain folks' with them; absolutely nothing else would succeed, I'm sure. But that doesn't mean that they don't want your best from you, or that they aren't in their way critical. I used to sing the 'Vissi d'arte' and the 'Depuis le jour' often, and they were very fond of them. The sextet from 'Lucia' and the quartet from 'Rigoletto,' I have no doubt they all knew from their talking machines; at any rate, they were great favorites.

"The marines as well as the soldiers made a splendid audience. At the Pelham Bay station we had a particularly enjoyable time. Mr. La Forge, who coaches me, played several numbers as well as the accompaniments for my songs, and the men didn't seem to want to let either of us go."

Her Teacher

Miss Shepherd's frank and outspoken manner never showed to better advantage than when she spoke with gratitude and appreciation of the work of her teacher, Sergei Klibansky.

"His teaching has done so much for me," she said. "I feel that I can hardly be grateful enough. A good teacher lays the foundation for one, on which all of one's building must be done, and without which one really can do nothing. Or, to change the figure of speech, the teacher gives you your tools, sees that they are in good condition, and kept sharpened so that you can do your very best work with them. I always feel that you must be grateful, not only for the original gift of a voice, but also for the work of the teacher who shows you how to use it, and for that of the coach who helps you with the finishing touches, the subtleties which make the ornament to the teacher's solid foundation."

"I was seventeen when I began singing," she said, in answer to a question. "My first church position paid for my lessons; my next more than paid for them. My voice has always, I might say, paid its own way. I'm not only happy, therefore, to have been given it, but if possible, more so in that it has taken care of itself and now takes care of me. "Really, I didn't seek a career," she finished. "It sought me. Rather, I might say, I tried not to have it seek me for a long time. But though I love home things and the home life, I finally couldn't escape the call of the singer's life. And now I love my work more every day."

This fondness for her art, and the enthusiasm the love for it engenders, are evidently what have made Miss Shepherd's work among the soldiers so much to their liking. For the fighting man loves spontaneity above all things, and when to the qualities of genuineness and kindly feeling are added a distaste for all pose and a great love of country and of country's good, it is not, perhaps, to be wondered at that this singer has made so good a record among the defenders of her native land.

De Luca to Begin His Longest Fall Tour This Month

Giuseppe De Luca, the baritone of the Metropolitan Opera Company, will start at the end of this month on his longest fall tour. Twenty-two cities will be visited as follows:

Montreal, Toronto, Detroit, Saginaw, Toledo, Duluth, Sioux Falls, Sioux City, Lincoln, Denver, Tulsa, Muskogee, Wichita, Dallas, Atlanta, Nashville, Dayton, Pittsburgh, Evansville, Des Moines, Milwaukee and New York.

Mr. De Luca is still at his summer home in Long Branch, N. J., where he is rehearsing several new rôles which he will create at the Metropolitan Opera House this winter.

At an entertainment given by the men of the New York Life Insurance Company at the Griswold Hotel, Greenwich, Conn., May Peterson, soprano of the Metropolitan Opera Company, sang several numbers.

Crowds Watch Caruso Register

GREENWICH, CONN., Sept. 12.—Enrico Caruso was among the 3700 early draft registrants in the Town Hall.

The idea of being in the draft so tickled the tenor, who is forty-five years old, that he drew pictures of himself, half a dozen of which he presented to the young women registrars. News that the artist was handing out signed auto-portraits spread around town so fast that it was necessary to call out the police to keep the crowds back from the hall.

Mr. Caruso is in town with Mrs. Caruso, who was formerly a resident of Greenwich, preparatory to the taking of some motion pictures in which he is to be the star.

WALTER GREENE TO BE INTRODUCED BY MAYER THIS SEASON



Photo by M. A.

Walter Greene, American Baritone

A purely American product is Walter Greene, the American baritone, who Daniel Mayer, the New York manager is introducing this season. Born in Illinois, he studied with Clinton Elder St. Louis and with Herbert Witherspoon in New York. Mr. Mayer was so impressed with the beautiful vocal quality and extensive range of Mr. Greene's voice that he immediately took him under contract for a period of five years. He considers him the best equipped American baritone that has been brought to attention. Mr. Greene will be very busy this fall as a member of the Society of American Singers in the operatic performances at the Park Theater, New York, a field in which he has worked with success. His first New York recital will occur on Thursday afternoon, Nov. 7 at Aeolian Hall.

In the official list of casualties from Washington received Sept. 12 the name of Edwin Riley Bennett, musician, of the wood, Mich., appears under head "Wounded, degree undetermined."

30,000 AT "SING" IN SAN FRANCISCO

Music's Magic Felt by Mammoth Audience—Symphony Association's Plans

SAN FRANCISCO, CAL., Sept. 10.—The announcement of a community "sing" at Golden Gate Park on Sunday afternoon brought out more than 30,000 people. Some came to listen, but under the inspiration of the park band and the song leader, Homer Henley, nearly all found themselves taking an active part in the singing.

Not only were all the seats occupied long before the hour announced, but the space between the museum and the academy of Sciences was packed by those standing, while as far as the eye could see automobiles were tightly parked in every available space. On the grassy banks men, women and children had found seats, where they, too, joined in the wave of melody which filled the vast space. The usual band concert, with director Charles Cassasa leading, was first given, each number being fittingly applauded. At its close Mr. Henley stepped to the bandstand and the "sing" began. Groups of singers were scattered in different sections and these led the uninitiated, who gradually joined in and, as one man remarked, "sang to beat the band," which was nobly doing its best to help them along.

This was the first of the regular Sunday afternoon "sings" arranged by the San Francisco Community Music Committee. President William Sproule of the San Francisco Musical Association, which sponsors the Symphony Orchestra, issued an official statement at the last meeting which promises a notable season for the concert patrons. Twelve symphony concerts will be given on Sunday afternoons and twelve on Fridays, with ten popular concerts interspersed. Alfred Hertz remains director. The first concert will be given on Oct. 25.

Clarence Eddy, the noted organist, is being welcomed home after an absence of two months. Mr. Eddy has been in charge of the Memorial Chapel at Leeland Stanford University during the summer session and has given over thirty recitals. He has also had under his instruction many pupils who are numbered among the representative musicians of the Coast and elsewhere. Mrs. Eddy, assisted by her husband and F. Whitney Scherer of Ridgeway, Ont., gave a delightful recital at Hotel Venetian, San José, on Aug. 28.

The California Club held its opening session on Tuesday last, when a community "sing," in which 150 women took part, played a conspicuous part on the program. Solo numbers were given by Mesdames H. S. Morrow, William Nettle, I. Kerr and Vera Limbaugh.

The Pacific Musical Society sponsored a delightful patriotic entertainment at the Presidio Y. M. C. A. on Friday evening. Those appearing on the program were Mesdames Loisa Patterson Westtish, Josephine Swan White, Mrs. Robert Hughes, Mrs. John McGaw, Jeanne Bullock, Helen Knight, Aileen Waldron, Charles A. Reynolds, Hartley Manners, Edwin McGaw, Bessie Harrison and Frederick S. Hughes.

The nineteenth concert of the second series at the Palace of Fine Arts, under the management of Mme. Emelie Tojetti, was particularly interesting in that the well-known pianist, Theodor Salmon, who has been absent from the city for the past five years, made his first appearance since his return. His numbers were "Elevation," by Otto Floresheim; "Allegretto in E Minor," by MacDowell, and "Original compositions," "Reverie" and "Apparition." He was assisted by Alice Marion Doughty, soprano, and Capt. Alfred Siegler, tenor. Helen LaSalle and Frank Carroll Giffen were the accompanists. The program was enjoyed by a large number of visitors.

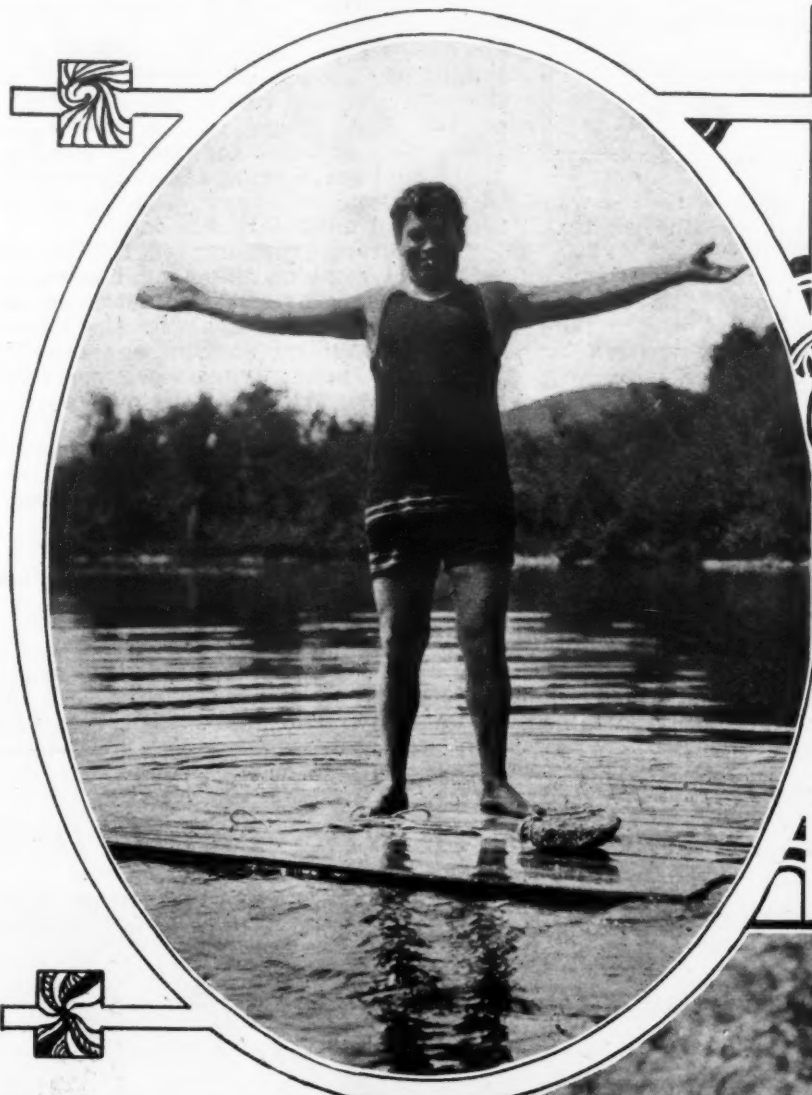
E. M. B.

UNION TO AID LOAN

Baltimore Organization Forms Band of 400—Community "Sings" Spread

BALTIMORE, MD., Sept. 16.—Local musicians are planning patriotic assistance for the coming Liberty Loan drive, members of the Musical Union of Baltimore having pledged themselves to form a band of 400, which will supply music

How Riccardo Martin Made Ready for a Season of Operatic Performances



Popular American Tenor Found New Inspiration While Camping in the White Mountains—Good Roads His Hobby—Appears Next Week with Society of American Singers



Riccardo Martin at Forest Lake, New Hampshire. The Lower Photograph Shows the American Tenor with a Party of Friends

RICCARDO MARTIN, who is known by his intimates as just plain "Hugh Martin," has returned to New York after devoting himself to a strenuous period of camp life in the White Mountains. The rugged out-of-door life in the bracing air acted as a tonic for the part he will play in the forthcoming season of the Society of American Singers at the Park Theater.

Mr. Martin has for many years occupied a unique position among American singers. This distinction goes back to the not very distant day when the American singer was somewhat of a freak, when it was a disadvantage to be known as a native with an ambition to excel in the vocal art. In those days

Martin took his place with Caruso at the Metropolitan and the excellence of his work contributed largely to the change of sentiment which has since occurred in the public mind with regard to American singers.

Martin has very decided views concerning music in general and singing in particular, but when a newspaper man talks with him for an hour or so he is likely to hear very little discussion of these subjects. The conversation is more apt to turn to the question of good roads, the best ways to teach languages, how to cook Welsh rarebits, long distance swimming or furniture construction.

"Our roads," says Martin, "should be federalized. Every citizen of the United States derives a direct benefit from our

means of transportation; the owners of motor vehicles particularly. Good roads would mean less dependence upon the railroads for the carrying of the ordinary commodities, and consequent lower prices. Automobile owners could well afford to pay a federal tax of one or two hundred dollars a year. They would save more than that amount on gasoline and rubber tires."

Mr. Martin was a member of a camping party on Forest Lake, near Whitefield, N. H. The accompanying illustrations show him in this picturesque spot. The lower photograph shows a party of visitors, including Saramé Reynolds, the soprano (in the center). On the extreme right, next to Mr. Martin, is Adolf Schmid, the conductor, who was a fellow camp mate of Martin's.

TO DIRECT BOSTON CONCERTS

Pierre Monteux Will Take Charge for Three Weeks

The directors of the Boston Symphony Orchestra recently, it is stated, requested Pierre Monteux, conductor of French opera at the Metropolitan Opera House, to take the place of leader of the orchestra which was left vacant by the withdrawal of Dr. Muck. M. Monteux is under contract with the Metropolitan Opera Company and was compelled to refuse.

Giulio Gatti-Casazza, director of the Metropolitan Opera Company, has, however, given permission for M. Monteux to direct the concerts of the Boston Sym-

phony Orchestra during three weeks in October. The conductor will return then to his duties at the Metropolitan Opera House.

CHEVILLARD OR RABAUD

As "Musical America" went to press, word was received from an authoritative source that the permanent conductorship of the Boston Symphony Orchestra had been determined by the selection of Camille Chevillard of Paris. The permanent conductorship was offered first to Mr. Monteux, who refused it. In case M. Chevillard is unable to come to America, the conductorship will fall to Henri Rabaud, composer of "Marouf," one of last season's novelties at the Metropolitan Opera House.

SIDELIGHTS ON LONDON MUSIC GIVEN BY KENNETH S. CLARK

Former "Musical America" Man, Now Y. M. C. A. Song Leader,
Tells of American Influence on British Music—Describes
a "Sing" on an Army Transport en Route for France—
The Talking Machine's Place in Entertainment Plans

THE American influence is being felt strongly in the music heard in London to-day, according to the following interesting letter just received from Kenneth S. Clark. Mr. Clark, who was formerly a member of MUSICAL AMERICA's editorial staff, is now serving with the Y. M. C. A. as one of the group of song leaders sent overseas for work with the American Expeditionary Forces. Prior to joining the Y. M. C. A. overseas service, Mr. Clark was song leader for the War Department Commission on Training Camp Activities at Camp Meade, Md.

"We are here (London) for a few days on our way hence," Mr. Clark writes, "and I've been putting in the time to good advantage seeing the musical shows here, which is something I've wanted to do for many years. I am rolling up a repertoire of the songs, so that I'll not be found wanting if called upon for any of them in France.

"I had thought of going out to Wimbledon to hear the Carl Rosa Opera Company, but it wasn't necessary, for last night the Mountain came to Mahomet. That is, I heard the troupe in 'Pagliacci' at 'American Night' in the service series at the Palace. It was quite a good performance—I should say about on the style of the way the Century Company would do it. The interesting fact is that, though the opera came at the end of the program, a goodly proportion of the soldiers stayed till the end. (The proportion of Americans in the crowd, by the way, was not large.)

"The previous part of the program was purely vaudeville. The parts in the opera were well sung and played, the *Canio* being especially good, despite the fact that his tones became wooden in the upper register. He missed the spirit of his entrance in the little play in the second scene, for he did not go through the mincing steps of the pantomime which, with Caruso, set off the torment in *Canio's* soul. The Prologue was well sung by the *Tonio*, and the *Silvio* sang his scene with *Nedda* no worse than some at the Metropolitan, though he was stilled in his action. The *Nedda* was too heavy in form and dramatic style, and her voice was not quite flexible enough for the 'Bird Song.' I liked one bit of stage management: As the curtain went up on Scene 2 the villagers were standing outside the ropes marking off the enclosure where the benches were, and their entrance made for action in the opening chorus. Charles

Meltzer will be glad to know that it was possible to understand the English text at all times.

"The Canadian Concert Party (which means a vaudeville troupe) gave some clever specialties and closed with a ragtime grand opera, evidently written by the pianist, who sported a flowing wig for this number.

Singing on Transports

"You might be interested to know how mass-singing is managed on a transport. Well, in my experience the most valuable use of it was found on one distressingly hot night in a port, when the men's spirits were drooping with the heat. By and by, a quartet sitting on the forward deck began to 'harmonize,' and was greeted with applause. Well, that was an entering wedge, and I carried to the edge of the salon deck my portable

Estey organ and the folding megaphone with which the Y. M. C. A. equips its music directors for overseas. I had a Y. M. C. A. associate pass my song sheets among the crowd, and soon we had a song session going that made the men forget the heat. The value of the song leading in the camps was shown in the fact that the men already knew a good many of the songs that I had placed on my sheet. Incidentally, they taught me a song, written by a man of their division and celebrating the glories of the State from which they came. Now, we happened to have a band on board, and our singing called them forth in emulation and they gave a concert that lasted until darkness came.

"On various evenings of the voyage we would combine the band concert on deck with singing—first an instrumental number and then a song by the crowd. One such musical session was inserted between a religious service and some boxing bouts. For the religious services I acted as organist and precentor, and at one Bible class meeting we dispensed with accompaniment for the singing, and I gave them the key from my pitch pipe.

"The quartet mentioned above entertained itself and its neighbors all during the voyage. One night one of the officers invited the four men down into the officers' quarters where we had been singing informally around the organ. They sang all their repertoire for us, and at the end we had them served with

coffee, crackers and cheese. I wish you could have seen those boys dig in!

"A talking-machine was—next to the library books—the most valuable part of our Y. M. C. A. transport equipment. The machine was in constant use, by everybody from the officers to the men and the ship's crew.

"In the Y. M. C. A.'s Eagle Hut here there is music all the while. Sunday afternoon while I was in there a bunch of British Tommies—Colonials, I think—were singing around a piano played by one of their number. Some English girls serving in the cafeteria were joining in. And what do you think they were singing? Chiefly American ragtime songs. In another room some regular concert numbers were interspersed in a religious meeting.

"I've been taking in all the musical shows over here, as I said, but the only one that comes within your scope is 'The Maid of the Mountains,' which has doubtless been introduced in America by this time. The regular score by Harold Fraser-Simpson is really musically work. The music that Americans have written for revues over here has influenced the British composers so that their stuff sounds American, too. There are several American-made musical plays here, too, for instance 'Soldier Boy,' in which the composer, Sigmund Romberg, becomes S. Rombeau; 'Lila Domino' (partially American) and 'Going Up,' entirely so, with Joe Coyne playing the principal part."

GILBERTE DEMANDS THAT SINGERS GIVE AMERICAN SONGS THEIR DUE

Would Place Them More
Advantageously on Programs
—Elaborate Presentation of
Native Works at Lockport
Festival, Many of His Own

PASSING through New York last week on his return from the Lockport Festival, Hallett Gilberté visited the New York offices of MUSICAL AMERICA and brought with him enthusiastic reports of the elaborate programs of American music presented there from Sept. 2 to 8. Fifteen of his compositions were listed on the programs this season of this National American Music Festival, and presented for the greater part with Mr. Gilberté at the piano they were received with acclaim.

One of the greatest successes of the festival was the appearance of Mabel Corlew Smith, soprano, who sang Mr. Gilberté's "Ah, Love! But a Day," "Minuet La Phyllis," "An Evening Song" and "Spring Serenade" with extraordinary skill, revealing a voice of rare beauty and true artistic understanding. These four songs were given with violin obligato played by Lacy Coe, with Mr. Gilberté at the piano, and were worthy of the highest praise for the ensemble attained in their performance. Singer, violinist and composer-pianist all did their share with no music before them and achieved admirable results. The "Minuet La Phyllis" and "Spring Serenade" were repeated and the three artists recalled again and again.

The Gilberté "You is Jes' as Sweet" was sung by the American Festival Chorus, Alfred Jury, conductor, on Thursday evening, Sept. 5, and by Marguerite Potter, mezzo soprano on Saturday morning, Sept. 7 in a group of "Southern dialect songs" in costume. Charles W. Clark on Sept. 4 sang his "Devil's Love Song" stirringly, and the composer, who was in the audience, was obliged to rise and acknowledge the applause. The other singers who sang Gilberté compositions were Emily Beglin, soprano, who offered the "Song of the Canoe" on Tuesday morning, Sept. 3, and Clarinda Smith, soprano, who sang his "Youth." Meta Christensen, contralto, was to have sung his "Two Roses," but was unable to appear, and Isabel Cline, soprano, had planned to sing his "Moonlight-Starlight," but was indisposed and altered the program.

Assembly of American Musicians

Mr. Gilberté was in a very optimistic mood about what our composers are doing and told a representative of MUSICAL

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Hallett Gilberté, the Widely Known Song
Composer, with Two of His Summer
Guests, Ellison Van Hoose (on Left),
Charles Norman Granville (on Right),
at His Summer Home, "Melody Manse,"
at Lincolnville Beach, Me.

AMERICA that the festival at Lockport this year was probably the most remarkable assembly of American musicians, singing and playing American music that has ever been known. He made a plea, which it is hoped will not fall on deaf ears as far as our concert singers are concerned, this season. Speaking of American songs on recital programs Mr. Gilberté said: "It has always been a source of keen disappointment to me to note the place accorded to songs by our composers on the recital programs of even our best singers when they appear in New York, Chicago and other leading cities. I need hardly tell you that I refer to the practice, which has almost become a tradition, of placing a group of four or five songs by Americans last on the program. This is a matter that I have discussed with many singers during the last five or six years, and I have been unable to find a single singer who can defend it. It is not that I, as a native composer, feel insulted by being 'last'; but how can we ever get recognition from the daily press if this is to be continued? It is an open secret that the critics of the newspapers when they attend a recital rarely remain for more than two groups; accordingly, when a new song by an American is given its first hearing and is placed in the last group the critics do not hear it, and consequently when the papers come out the next day the song might just as well never have been sung, so far as comment

on it is concerned. The critics cannot report on it unless they have heard it, can they? And that is why many of them tell you, if you ask them, that there are 'no good American songs.' I am not surprised that they feel that way about it for they have never heard them.

Rearranging Our Programs

"Nor is it their fault, for we all know that with the amount of work they have to do it would be impossible for them to hear the entire program of every recital they attend. It is the duty, I believe, of the singers to place the group of American songs earlier in their programs, so that the critics can hear them. They and only then will they know about them, and we will have the opportunity of either being praised or damned. The condition brought about by the war and the consequent altering of programs by the elimination of the *lieder* would seem to me to present the opportunity to the singers to do this. For now they must prepare their programs in different order, so as to obtain a balance of the material that they can sing; and now, ever, is the time ripe to sing American music, the best that there is of it, and give it its rightful place. That place is not the last group on a program, a group which has for years now been considered by singers to be the 'light group,' a sort of relaxation for singer and audience, which only too often songs have been sung that the singers would not have dared to include had they been singing them earlier in the program. But safe in the knowledge that the critics would not be there anyway, they have often chosen meretricious songs calculated to appeal to the groundlings. The singers of our country have risen in the last few years to the American composer's defense and have sung his music widely. It is now their duty to place his music on their programs so that the critics will have a chance to judge it." A. M.

Ordynski Entertains at Polish Training Camp

Richard Ordynski, stage director of the Metropolitan Opera House, has been spending the past two weeks with the soldiers in the Polish Army at Niagara-on-the-Lake, Ont. He has been giving talks on Polish history and has been reading poetry to the men of the army at their training camp.

Marvin Maazel Returns from Coast

Marvin Maazel, the young pianist who created a marked impression as soloist with the Metropolitan Opera House Orchestra last winter, has returned to New York from California where he studied with Leopold Godowsky in his "master classes." Godowsky has pronounced his pupil ready for his formal recital debut, which will be made at Aeolian Hall, Oct. 25.

Prominent New York teacher of singing wishes to get in touch with young woman willing to give part time as secretary in his studio in exchange for vocal instruction. Applicant must be of refined appearance and speech. Address Box XYZ, Musical America.

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Dear MUSICAL AMERICA:

Have you realized the tremendous difference in the effect of the great war upon music, literature and the arts?

The literary world, the world of writers, has evidently been inspired by the tremendous struggle through which humanity is passing, and so we have a very avalanche of books and pamphlets, not to speak of the tremendous amount of matter, much of it of literary value, which has appeared in the press. There are books publishing personal reminiscences of those who have been directly engaged in the war, whether on land, in the air, under the water. We have books of those who have been spectators of thrilling episodes. We have had any amount of novels with the war as a background. Then there have been the scientific works, the philosophic works.

And yet, with all this deluge of printed matter, the musical world seems, by comparison, to have suddenly become atrophied. Very little, if any, music of lasting value has made its appearance. A few popular songs, a march or two, a few operas, some to be produced, by the by, this season, from the pens of Americans and the distinguished Italian composer Puccini, and that is about all!

Of the multifarious efforts to produce a great national anthem, not only in this country but in Germany, there has not been one single composition which has aroused enthusiasm and been received with general acclaim.

Meanwhile the artists, the men who work with the brush, with few exceptions have stopped, the reason being there is no market for their pictures. Here and there some painter of distinction has risked his life near the battlefield to get impressions and local color. True, some of the pictures in the illustrated papers show considerable advance on similar efforts in former wars. But as a body the painters seem to be in a bad way. Nobody wants their work.

But is it not curious, perhaps significant, that with music taking such an important place in the struggle, with the people singing, as well as the men in the camps and on the battle line, with our singing, marching parades, with the general recognition of the vital importance of music in sustaining the morale of the people, with the revival of interest in the great folk songs and national anthems which is sweeping all countries, nevertheless we wait impatiently for compositions by masters which shall express the spirituality evoked by the struggle.

What is the reason?

Is it that the Muse hides her face from humanity in shame and horror at the awful deeds that are being committed? Is it that musicians are so temperamental that they have been crushed by the brutalities and bestialities that are only dimly referred to in the press and in the conversation of men and women? Is it that in all the moil and turmoil of battle, and all that surrounds it, the writers are inspired while the musicians are confounded?

Whatever the cause, the fact remains.

The musical world and all those interested in music have by this time divided themselves into two distinct classes on the question of, Should we continue to recognize and listen to the music of the great German composers?

One class takes the attitude that the great German composers, who, by the

by, all lived in the past and many of them, like Wagner, detested Prussianism and said so very plainly, had nothing to do with the present war nor with its spirit, nor with its horrors, and certainly had no share in its "atrocities."

Furthermore, they claim that music being the universal language, and these German composers belonging to all humanity, they should not be included in the general reprobation which has come upon us to-day for everything German.

Finally they insist that if there is one noble, uplifting influence which should be kept absolutely out of the animosities created by the war it is music.

To all such I would say:

My friends! Your point of view is apparently well taken, but it is the point of view of people who are living their lives more or less quietly and peacefully, far away from the actual conflict; people who have not yet felt the pinch of war, except in certain sacrifices which may have become onerous but have not yet become drastic, as they have among the warring nations. It is the point of view of people who have not yet felt the heavy hand of the struggle through the loss of relatives, friends, on the battlefield. In other words, it is the distant view of people who are still enabled, because they have not been touched personally, to regard the situation from what is a more or less disinterested and impersonal point of view.

The other class are those to whom the very word "German" suggests so much of the horrible, of the brutal, of the criminal and bestial, that they regard everything which comes under that designation, even music itself, with detestation.

Even the music of the immortal Beethoven, who, by the by, was of Holland and not German descent, is not enough to wipe out from their memory the stories of outraged women, of girls with their breasts cut off, of little children bayoneted, of kindly priests assassinated, of towns and villages wantonly laid waste, of the introduction into modern warfare of elements that the barbarians of old, even the Huns of old would have despised.

To such the music of the immortal Wagner is not sufficient to wipe out the memory of the Lusitania, of poor non-combatants set adrift in a raging sea in open boats, of bombed undefended cities, of thousands of wounded, of doctors and Red Cross nurses slain in the hospitals that were bombed.

And then there are those who have already lost a son, a father, a brother or a dear friend. To all such it is useless to talk of the spirituality of German music, and that it should be ruled out from any consideration of the frightfulness which we know attends war.

You cannot tell the soldier risking his life at the front, or the trained nurse, or the Y. M. C. A. worker who has been face to face with atrocities, that he or she shall forget that Mozart was a German.

You cannot tell the young American girl mourning the loss of her fiancé, taken prisoner and crucified alive, that she should forget her grief and stay her sobs by listening to the songs of Schubert.

You cannot tell the grief-stricken mother whose boy was stabbed in the back and killed by a German officer to whom he was offering first aid and water, that she should forget it and listen calmly to the music of Schumann.

So you see that it depends, as it always will with us humans, on the point of view, as to whether a great horror touches us directly in our very lives and in the lives of those dearest to us, or whether it does not touch us in a vital spot and so we can sit calmly, quietly and patiently in a comfortable home before a fireside, reading the papers and regretting that the concert and opera programs no longer contain the names of the great German composers.

While the recent amended order, or rather amended ruling, by Provost Marshal General Crowder, who issued the now celebrated "Work or Fight" order, seems to exempt musicians, music teachers and organists, many of the local boards are discriminating against them.

There seems, also, to be a disposition on the part of managers to seize the opportunity to cut down their orchestras so as to release all available men for work in what are called "essential war industries."

The Milwaukee Theater Managers' Association, I notice, has taken radical action and has voted to release from every orchestra pit in the city every musician except one. It is expected that many of the motion picture houses will follow suit.

How much this will help us win the war is doubtful. It is possible to take

men from one industry and place them in another, for the man accustomed to factory work or office work in one line of activity may be, with a certain amount of instruction, transferred to another. A mechanic in a piano factory, if he be fairly young and robust, can easily be taught to work effectively in a factory producing aeroplanes, for instance. But the poor musician, especially those who work with the piano or violin, or any instrument that requires delicacy of handling, they are not so easily transferred. In fact, their whole training has been away from what might be called the purely mechanical or physical.

In the next place, the men who seek music as a calling and as a means for livelihood are not, as a rule, of the robust kind. Take any hundred musicians and music teachers, and you will be surprised to find how many of them would not be available for strenuous work in a war factory or for service in the field, though some have volunteered. This is because of lack of physical equipment which is needed to stand the stress and the strain.

There are managers, of course, who, with increasing taxes and decreasing revenues, will naturally incline to cut expenses, and as they cannot very well cut salaries of actors and performers, they will naturally reflect that the expense of an orchestra is the one thing that can be immediately reduced. So, in a sense, the "Work or Fight" order will come to them as a measure of relief.

Then there are some managers who view the restriction of the musicians' union with great disfavor, and are only too happy to express their antagonism by using Provost Marshal General Crowder's order as an excuse for dismissing their musicians.

Major Henry L. Higginson, founder of the Boston Symphony Orchestra and its principal backer up to the end of last season, is evidently spurred on to show his continued interest in music in spite of his advanced years. It seems he has now undertaken the task of organizing Liberty choruses in all parts of Massachusetts and has done so at the request of the Massachusetts Committee on Public Safety. These choruses are to continue during the war and to be used in promoting patriotism.

Here is another recognition by a prominent war organization of the value of music at this time. It is one more evidence that men engaged in public life are coming to realize what music means, and that it has a spiritual value and, above all, a value in sustaining the morale of the people, as well as in comforting the desolate and heartbroken.

The embroglio between the celebrated singer Galli-Curci and her husband naturally obtained ample notice in the press. There have been statements by Madame, by her husband, the Count, by her manager, Wagner. The only person who has not rushed into print seems to have been her accompanist, who is alleged by the husband to be the cause of the terrible war and to have overstepped his duties and entered the field as a competitor for those rights which are supposed to belong to the husband alone.

This will give another opportunity to those who insist that an artist cannot lead a happy married life, and instance after instance will be quoted, as has been done in some of the papers, to prove the contention.

The noble Count insists that he gave up his art to help Madame, that his brother was her first and only teacher. That he himself has been a devoted and loyal husband, and that until Madame made her triumphant success a year ago everything in the domestic ménage was *couleur de rose*.

Madame claims that the husband's statements are false, that he has been a detriment to her rather than an aid, that she wanted him to become an American citizen, which he refused, and that finally he depleted her bank account and is short in a little matter of \$50,000, which she gave him to invest in Liberty Bonds, which he did, but kept the bonds.

Then there is the good, sedate manager, Wagner, who makes statements in the press, interlined with tears, over his sad fate at having to be mixed up in such a scandal, and proclaiming, as no doubt is the fact, that where there is a quarrel between an artist and her husband her career suffers, she cannot study nor can she keep her engagements with anything like justice to herself.

Finally, there is the accompanist, who remains discreetly silent.

But let us not forget the brother of the husband, who produces, incidentally, written testimony to prove the contention that Madame owes him much in the way of instruction, and owes it to him alone.

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 139



Mischa Levitzki, Young but Formidable Among Contemporary Concert Pianists

Whatever the outcome, one thing is sure: Madame is getting a great deal of advertising, far more than the most astute press agent could have concocted.

Will she suffer in the public esteem? I don't think so. For, curiously enough, while the public is eager to read about such matters, its sympathies are always with the woman in the case, perhaps for the simple reason that she is the earning power.

It may be well in this connection to remind you of an old-time prejudice which I have heard manager after manager refer to, namely, that it is a mistake for an artist to marry, because they thereby lose that peculiar affectionate regard which the public has, and which a philosopher once stated to consist of the possibility of friendship which the women hope to have for the male artists and the men hope to have for the female ones.

A striking instance of the falsity of this position is shown by the recent enthusiastic welcome given at the opening night of the San Carlo Opera Company in the Shubert Theater, where Caruso, being recognized with his bride, was promptly called to the front of the box and enthusiastically cheered. Evidently the great tenor has not suffered by the announcement of his marriage to a charming American woman.

With regard to the latent affection of ladies for singers and players, and especially operatic artists, let me say that this is not confined to the young or middle-aged. It seizes even the old spinsters, who never realize that the day has gone by when they are ruled out of the court of love.

The most amusing instance of this that I can remember occurred some years ago, when a newspaper reporter attending an auction of odds and ends, and desiring to make "a good story," as it is called, asked a lady whose appearance proclaimed that she had left sixty years behind, why she had bid in and bought for a dollar and a quarter a silver door plate with the name of "Perkins."

"No," she said, in answer to the query, "my name is not Perkins. It is Smith! But, you see, some day it might be Perkins, and then how handy that door plate would be."

So our good friend de Koven is to write the musical notices for the *Herald* during the coming season, just as he did, you remember, some years ago for the *New York World*. Well, de Koven is a clever writer and unquestionably a man of talent. He has written some good operas, of which his "Robin Hood" won public favor all over the country, and not long ago, you know, his "Canterbury Pilgrims" was produced with considerable success at the Metropolitan.

It became the fashion, I really do not know why, to decry de Koven as an imitator, as a man lacking originality, as overambitious. I never looked on him that way. Here, said I to myself, is a man of unquestioned talent, who, having married a very wealthy woman, was not content to pass his days a recipient of her bounty and in the enjoyment of the social position which she had. So he busied himself writing operas and producing them.

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

Then, too, as those who have met him personally know, he is a very bright and well informed man. He has had much experience in musical matters, indeed I do not know anybody at the present time who would be better able to fulfill the duties of critic of the *Herald*, especially now that James Gordon Bennett has passed out and perhaps the old ban against critics on the *Herald* has been removed. For, you know, Bennett always insisted that he had no critics. He had only "reporters."

Incidentally, let me say that I always thought de Koven did not get, from the New York press especially, anything like the credit that he deserved for his "Canterbury Pilgrims," just as I never thought Walter Damrosch got the credit he deserved for his very remarkable "Cyrano de Bergerac."

* * *

The importance which music is assuming has received another distinctive recognition in a unique appointment by the Government of a certain Stanton H. King, who has been selected as "official Chantyman" for the American Merchant Marine. He is to revive chanty singing among the sailors who will join the new cargo ships. You know, with sailing ships giving way to steam vessels, chanty singing went out of fashion. "In the olden days," says a writer in the *Rochester Post-Express*, "when clipper ships with the American flag were to be found in every port, the chantyman was one of the most important men on board. No captain could get along without him. It was the chantyman who, his voice lifted in song, inspired team work when the crew were weighing anchor or pulling on ropes or furling sails. And so the old songs of 'Shenandoah,' 'Bound for the Rio Grande,' 'Blow the Man Down,' will again become popular and be heard."

It is wonderful how singing does help along with the work, how it will help tired crews and tired soldiers on the march.

Do you know, if you go down to Jamaica, that wonderful fairy island in the West Indies that lies between Cuba and Haiti and belongs to the British, where they export whole cargoes of bananas, which are carried by the fruit steamers to Boston principally, you will find that the negroes who transfer the big bunches of bananas from the barges to the hold of the steamer will not work till the song leader is aboard the barge, seated on the edge, and starts to sing. And as he sings the bunch of bananas travels from one hand to another, to another, to another, on the barge, and so into the hold of the vessel. Curious, too, the songs they sing:

"If yo' fall down, yo' break yo' neck,
If yo' fall down, yo' break yo' neck."

And at every word the bunch of bananas changes hands. And then the song changes:

"If yo' fall down, yo' break yo' neck,
Yo' go to Hell,
If yo' break yo' neck yo' go to Hell,
Yo' go to Hell."

But that's where I belong, says
Your

MEPHISTO.

FATHER FINN'S NEW POST

Paulist Choir's Leader Appointed Organist in New York Church

The Rev. William J. Finn has been appointed organist and choirmaster of the Roman Catholic Church of St. Paul the Apostle, Columbus Avenue and Sixtieth Street, New York, and has brought on twenty-five of his famous boy choristers as a permanent addition to the choir of the local Paulist church. Father Finn succeeds the late Professor Edmund J. Hurley, who was knighted by the Pope for his work in developing the use of the Gregorian chant in this country.

Father Finn has opened a choir school and already there is a waiting list. In addition to his boys from Chicago he has accepted ten boys from this city.

The Barrère Ensemble will appear this season at the French Theater in New York.

CHAMBER MUSIC FESTIVAL BEGINS

Reiser's Prize Quartet Has Première at Dedication of Coolidge Temple

[From a Staff Correspondent]

PITTSFIELD, MASS., Sept. 16.—Mrs. F. S. Coolidge's Chamber Music Temple, on a mountain three miles from here, was dedicated this afternoon in the presence of 250 devotees of absolute music, including many distinguished musicians. The event opening the three-day festival was a concert by the Berkshire String Quartet, composed of Hugo Kortschak,



Alois Reiser, Whose Prize Quartet Was a Notable Feature of Inaugural Concert at Mrs. Coolidge's Chamber Music Festival

first violin; Sergei Kotlarsky, second violin; Clarence Evans, viola; Emmeran Stoeber, cello.

Alois Reiser's Quartet in F Minor, which was selected as second in the recent competition, received its initial hearing.

The work is an unusually fine specimen of recent quartet writing—warm, modernly bitter-sweet, yet not out of the classical mold. It excited great admiration and Mr. Reiser was called out numerous times. The ensemble gave the

composition a sympathetic and musicianly performance.

Mr. Reiser is a Czech, born in Prague, 1884, and studied in Prague Conservatory under Dvorak. He has already many compositions to his credit, published both here and in Europe. All of these are frequently played by the Czechs Philharmonic in Prague. They include "Symphonic Poems," "Triton," "Summer Evening," and two cello concertos, one of which will be produced by Willem Willeke the coming season; a trio, for which he was awarded a prize in the Pittsburgh Art Society, and a few well-known compositions for violin and piano, of which "Quasi Ballata" is kept in the repertoire of Efrem Zimbalist.

In the foreground of his later compositions stands a dramatic three-act opera, "Hagil," finished in Europe, 1914. It is said to be a work of deeply human tragedy. The Prelude to the third act was given at the Strand Symphony Concerts, under the direction of the late Oscar Spirese and the composer himself.

One of Mr. Reiser's latest works is the Czech Rhapsody, on which orchestration he is now working. Mr. Reiser is at present assistant conductor of the Strand Symphony Orchestra.

Other offerings on this program were the Beethoven E Flat Major Quartet, Op. 127, and the Thuille Quintet, Op. 20, with Mrs. Coolidge at the piano.

Notables in Audience

In the audience could be seen Frederick A. Stock, Mr. and Mrs. Franz Kneisel, Ossip Gabrilowitsch, Efrem Zimbalist, Max Zach, Louis Svecenski, members of the Letz and Flonzaley Quartets, Dr. O. G. Sonneck, May Mukle, the cellist; Fritz Kreisler, Samuel Gardner, Rubin Goldmark, Rebecca Clarke and scores more. Others are arriving tonight at The Maplewood, festival headquarters.

A complete account of this historical chamber music festival will appear next week.

ALFRED HUMAN.

Announce Additional Dates for Pavley Ballet and Little Symphony

Beside the appearances already announced for the Pavley-Oukrainsky Ballet and the Little Symphony fall tour are:

Lima, Ohio, Oct. 11; Detroit, Mich., Oct. 12, 13 (three appearances); Battle Creek, Mich., Oct. 14; Duluth, Minn., Oct. 16, 17 (two appearances); Milwaukee, Wis., Oct. 19; Sioux City, Iowa, Oct. 21; Sioux Falls, S. D., Oct. 22; Keokuk, Iowa, Oct. 23; Mansfield, Ohio, Oct. 25 (Little Symphony alone); St. Louis, Mo., Oct. 26 (Little Symphony alone); Chicago, Oct. 27; St. Joseph, Mo., Oct. 28; Kansas City, Mo., Oct. 29; Wichita, Kan., Oct. 30; Hutchinson, Kan., Oct. 31; San Antonio, Tex., Nov. 1.

Jules Falk Completes Series of 204 Concerts in One Year

WHAT Jules Falk has achieved by his energy, artistic enthusiasm and personality, is shown by the extraordinary interest aroused during his past American tours. The generous recognition given Falk and his art by the country's most prominent musical organizations attests the high estimate of his abilities, and has won for him a secure place among the representative masters of the violin. As soloist at the Philharmonic Festival Concert at Atlantic City recently Mr. Falk completed a series of 204 concerts in one year, begun on Sept. 17, 1917.

Falk's own narrative is interesting. "Aside from an early desire to possess a violin," he says, "I felt an innate longing to play one. At the age of eight my father brought me my first violin. For weeks I was permitted only to open the case and look upon the instrument. The announcement that lessons were to begin was hailed with rejoicing. At ten I had progressed sufficiently to play in public. The event, unimportant in itself, brought an impetus to more active study. Later, under the guidance of Gustav Hille, a disciplinarian and teacher to whom I have always been deeply grateful, much more was demanded of me. My lessons were invariably played from memory, and I rarely failed to have my technical exercises, in addition two etudes and a portion of a concerto, ready for each lesson. With two lessons a week and school studies, concentration became a habit at an early age.

"Apparently warranted by progress I determined to take lessons from Prof. Ottokar Sevcik, whose letters prior to my presenting myself, were anything but encouraging. He wrote 'my lesson hours are filled, don't come!' The last message was sufficiently laconic to make me more determined. I traveled to Prague, played, and was accepted. After almost four years of study with Sevcik, during which time he generously recommended me as soloist in and about Bohemia (the most important being with the Bohemian Philharmonic Orchestra series in Prague) I began preparations for my debut in London. To my great elation Sevcik offered me every aid, and during the last months of my studies I received the gift of a daily lesson.

"With a career begun I left no opportunity unchallenged. I traveled. I familiarized myself with the works of great painters, great architects and writers. I realized the necessity of a wide knowledge of other arts as an essential to my own and that individuality, if there be any, must be developed by a knowledge of the great work of masters.

"Following a series of recitals in London and a concert before the late King Edward I was fortunate enough to be invited by the great Belgian master, Ysaye, to further pursue my studies with him. The decision was instant and after several years of study with Ysaye I began to play concerts in the principal musical centers of Europe, winning such recognition as to warrant a tour of America. This tour brought generous praise and I have now played eight successive seasons, including two tours to the Pacific Coast and a tour of Mexico."

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SUMMER DIVERSIONS OF SUE HARVARD



Sue Harvard, the New York Soprano, Summering on the Michigan Lakes

SUE HARVARD, the soprano, has returned to New York after a six weeks' vacation and is busily engaged in the preparation of a program which she will give at her Æolian Hall recital early

in the season. After spending two weeks at her home in New Castle, Pa., she went to the Michigan Lakes for a stay of a month and found the vacation exceedingly beneficial. Miss Harvard has become

established in New York as a church singer of the first rank. Her re-engagement as soloist at the First Church of Christ Scientist and her engagement at Temple Beth-El furnish ample evidence of this.

Miss Harvard was one of the artists who sang at the Lewisohn Stadium, New York, during the early part of the summer. Her pictures reproduced herewith were taken during her stay in Michigan.

Paris to Hear Work by American at Opéra Comique

Bureau of Musical America,
27 Avenue Henri Martin,
Paris, Aug. 23, 1918.

THE Odeon is giving several plays with music accompaniments, the most favored by the public being "l'Arlesienne," "le Bourgeois Gentilhomme," "On ne Badine pas avec l'Amour," the latter partition by Saint-Saëns. The chorus, with orchestra of forty instruments of the Concerts Montaux, is under the baton of Maurice Frigara. The music of "l'Arlesienne" is most charming, fitting in with the sentiment and exquisite lines of Alphonse Daudet, although as a matter of fact the drama is but built about the "Arlesienne" of Daudet, the principal facts and figures only being maintained.

Parisians flock to hear the music-play just as they did when the Concerts Colonne did the music part. The story appeals to them, for all good Parisians like to shed a few salt tears at an evening's amusement. As a dame once said to me apropos of assisting at a drama that was full of harrowing situations: "I never enjoyed a play so much. And how I wept!" The peculiar part of "l'Arlesienne" is that the so-called principal character does not appear on the stage. The tragedy is conceived around her and

her weaknesses, and yet even in the story Daudet does not give us a chance of seeing her and judging for ourselves. The following is how this story of pastoral people runs:

Jan is a peasant lad of twenty years, inexperienced in the ways of the world, as he has never left his own tiny hamlet. His parents are highly respectable farmers. The girls cast eyes at Jan, who cares for no one save a little Arlesienne, who possesses a "beauté du diable" that has fascinated the unsophisticated boy. His parents consider the Arlesian a coquette and do not approve of the match, but Jan is so madly in love that they give in. About the time to announce the fiancailles, a gypsy comes to say that the Arlesian is a coquise, unworthy to be matched to an honorable man, and produces letters to himself to prove his statements. The correspondence is shown Jan and there is a scene of furious grief. Jan renounces the woman, becomes engaged to a girl on the farm, a godchild of his mother, and at the fiancé fête is the gayest of the party. He has haunting memories of the other, however, and things are brought to a crisis when he overhears the gypsy say that l'Arlesienne is to run away with him. When all is quiet the evening preceding

Jan's marriage, the boy steals to the garret and in a frenzy of despair throws himself from the window to the sharp stones of the court below. His mother is first to reach his lifeless body. The story has a moral of its kind, and is a good example of rustic chivalry and rus-

surely be charming. At the Opéra Comique this week "Les Contes d'Hoffmann," "Carmen," "Manon," "La Tosca," "Ping Sin" and "Mignon" will be given, with the following artists: Fanny Heldy, Alavoine, Francell, Parmentier, Madeleine Mathieu, Vaultier, Fostaine, Ghasne.

There will not be an opera season this month at Deauville-Trouville. The Casinos at both places are showing moving pictures and the musicians are in the south of France, having followed the crowd which began to fly there in April. One or two of the master couturiers have closed their shops here and gone to Marseilles, to be in touch with clients in Biarritz, Bordeaux and Pyrenees resorts. All these people will return home earlier than usual this autumn. They left Paris months sooner than their usual villegiature, and now that the war zone is more removed from the capital they will return.

Mary Lawton, who is in France doing her bit in entertaining the American soldier, has left for the camps and later will go to Riviera hospitals, where thousands of Allied soldiers are convalescent. Miss Lawton is somewhat different from other entertainers here, for her numbers are more of a tragic order, more serious than the "Sammies" have been listening to; but her statuesque beauty is admired and she is called back, particularly when she gives "Verdun." Besides her recitations Miss Lawton entertains with song, and the most successful of her repertoire are "When the Boys Come Home," "Après la Guerre," "Lodger Lad," "How's My Boy?" "Mighty Lak a Rose," "Is Yo'?" "Just You," "Mammy Song," "The Clarion," "At Parting" and "I want to Be a Good Little Wife."

Uncle Sam's military is getting to be known as the "singing crowd." Wherever the soldiers are gathered together there just must be music, and if there's not some kind of an instrument about, the boys sing. The English and French thought it rather affected at first, and some were inclined to think our boys mad, but now they know that it's pure love of music, and if in any barracks we pass and hear some sort of "noise" inside we know, without being told, that American Sams are there. The other Allied soldiers like music too, but it does not seem to have become so much a part of their life as with the U. S. soldier.

LEONORA RAINES.



Mary Lawton, American Actress and Singer, Who Is Now Appearing for Allied Soldiers in Camps and Hospitals of France.

tic wrath as well. The situations are capable of wonderful music effects and one has all this in the partition.

Among the novelties to be given at the Opéra Comique the coming winter will be "La Dame Libellule," a new and unpublished work by the American composer, Blair Fairchild. This will be given without doubt with "Maimouna" of Gerard and Grovlez. The new stage setting of "Louise" is ready, that of "Pelleas et Mélisande" is in the workshop, and as much time has been spent on the decorations for the two, they will

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Desir. (Longing.) High, Medium.	40	High, Fm. Medium, Dm.	40
The Last Kiss. High A. Low G.	40	Song of Autumn. (Chanson d'automne.)	
Lingering, lonely rose. (Ultima rosa.)		High, Fm. Low, Dm.	40
Medium, F.	40	Un organetto suona la via. (The street	
O bimba, bimbeta. (Oh! Dear little		organ.) High, F. Medium, Eb.	40
fairy.) High, G. Medium Eb.	40	Villanella. High, F. Low, Db.	40

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SIXTY ARTISTS AT LOCKPORT FESTIVAL

Composers Hear Own Compositions Presented at the Annual American Festival

LOCKPORT, N. Y., Sept. 16.—The National American Music Festival closed on Sept. 9 after a week of concerts. Approximately sixty artists and twelve speakers appeared. The speakers included Edward Howard Griggs, lecturer; Mrs. M. A. B. Evans, poet; Lyman B. Dana, head of the Dana Institute; Hon. Woodbridge Ferris, head of the Ferris Institute; William Henry Hoerrner, head of Department of Music, Colgate University; George W. Pound, counsel for the Music Chamber of Commerce of the United States, and Prof. J. Lawrence Erb of the University of Illinois, who was the presiding officer of the festival.

The composers present, many of whom accompanied their own songs, included Arthur Hartmann, Carrie Jacobs-Bond, Fay Foster, Hallett Gilberté, Harvey Worthington Loomis, Harry W. Gilbert, Mrs. G. M. Rohrer, Rosalie L. Hausman, Frederick W. Vanderpool, Charles T. Griffes, Robert Huntington Terry, David Wendel Guion, Mme. Sturkow-Ryder, Gaylord Yost and others.

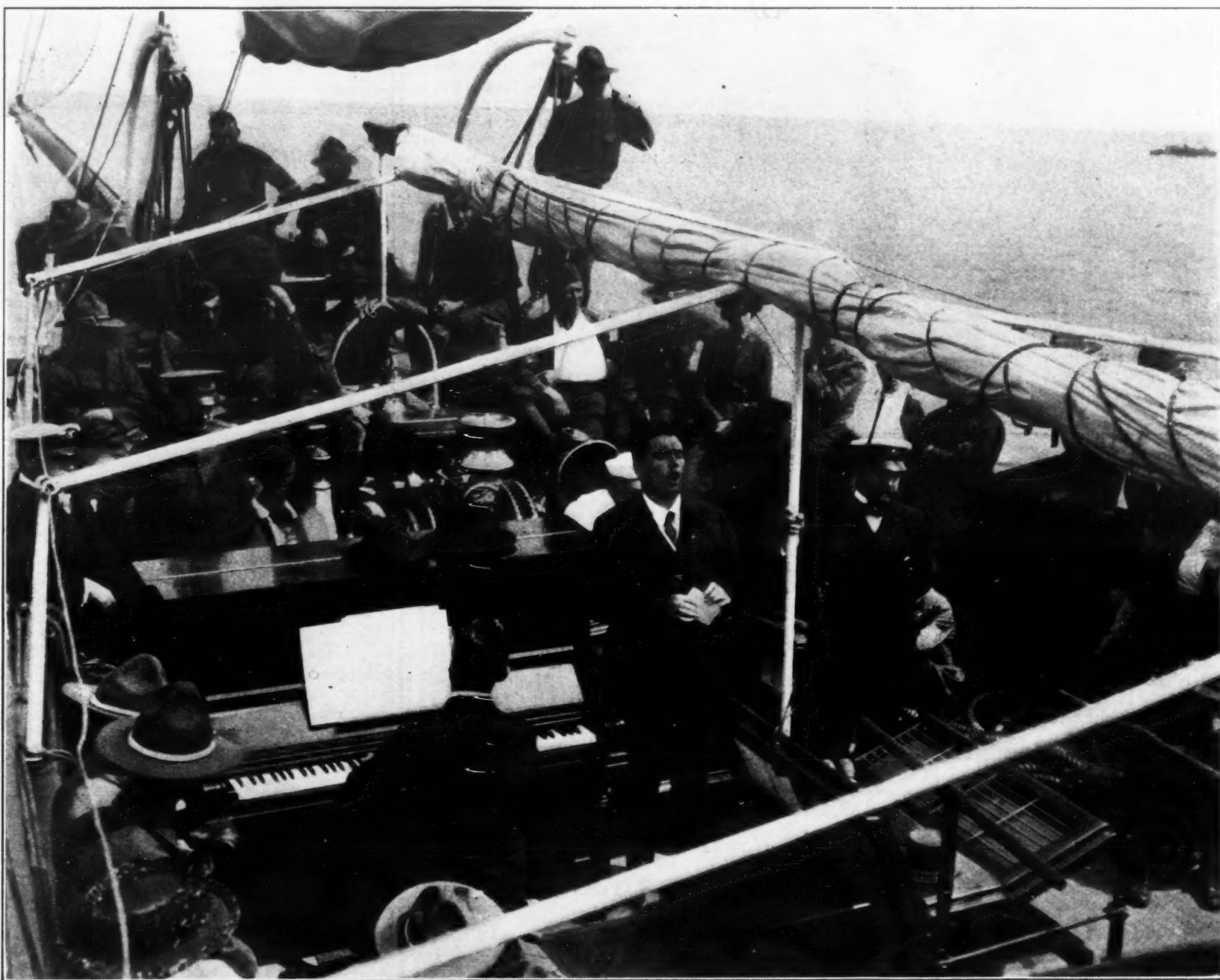
Charles W. Clark, baritone, sang several groups of songs in his inimitable style. Mr. Clark was in good voice at all times and was a great favorite with the audiences.

Lucille Stevenson, soprano, and Frederica Gerhardt Downing, contralto, both of Chicago, did some excellent singing and were much enjoyed.

Arthur Hartmann, violinist, played several numbers, all of which were either composed or arranged by himself. He played with his usual good taste and was compelled to give many encores. Several of Mr. Hartmann's songs and piano compositions were on the program. Mabel Corlew-Smith, soprano, sang many times throughout the festival. As an interpreter and singer Mrs. Corlew-Smith was unusually successful. Lacy Cee furnished unique and tasteful violin obligati to many of Mrs. Corlew-Smith's songs.

The work of Amy Emerson Neill, violinist, aroused much enthusiasm. Her playing of Cecil Burleigh's Concerto in G Minor was masterly. A storm of applause greeted the close of the concerto and Miss Neill was compelled to give an encore, Burleigh's "A Summer Idyl." Carol Robinson furnished excellent accompaniments.

"God-Speed" to American Soldiers Leaving for France Given by John McCormack



"Somewhere in New York Harbor" Last Week, John McCormack, the Famous Irish Tenor, Sang to an Audience Composed of Men Leaving for Service at the Front. The Accompanying Picture Shows Mr. McCormack Singing on the Deck of the Transport for the Soldiers En Route to Join Pershing in the Big Drive

Marguerite Ringo, soprano from New York, sang a group of songs by Harvey Worthington Loomis, accompanied by the composer. This young singer has a delightful voice.

Mrs. Gertrude Darsie, contralto, and Edward Evans of New York City, a lyric tenor, also deserve especial mention.

Bessie Bown Ricker, the reader, gave many delightful impersonations and was a prime favorite. Mme. Sturkow-Ryder played piano solos and seemed as popular as ever.

J. Warren Erb of Pittsburgh, Harry M. Gilbert of New York, Elizabeth Seidhoff of Boston and Blanche Sanders Walker were the official accompanists.

formance, accompanied by Alice E. Harrison.

Mrs. Paula Dohrman, soprano, accompanied by June Sells and H. W. Adam, pianists, and the Misses Irvine, whistlers, closed the musical portion of the program. Mrs. Norman Robinson read some clever bits of war-time verse sent by a soldier poet, and Carl Bronson closed with a patriotic address. In the absence of L. E. Behymer, the president of the club, Charles C. Draa, vice-president, presided.

tauqua tour. His tour was made through the States of New York, Vermont, New Hampshire and Maine, opening in Niagara Falls, N. Y., on July 2 and closing in Auburn, Me., on Sept. 3. So enthusiastic was his reception by his audiences that he has been re-engaged for similar tours during the fall and winter seasons, visiting the South in the fall and the far West, including California, in the winter, it is now announced.

Bruno Huhn Returns to His New York Studio

Bruno Huhn, the New York composer and vocal instructor, has returned to the city after a two months' stay at East Hampton, L. I.

Lieut. Percy Richards Ends Chautauqua Tour

Lieut. Percy Richards, "the man in white," has returned to New York after a successful nine weeks' Redpath Chau-

Gamut Club of Los Angeles Opens Its Musical Season

LOS ANGELES, CAL., Sept. 5.—The Gamut Club opened its season, though it took no summer intermission, with a musical program at its September dinner. Cyril Dwight Edwards, baritone, gave the first performance of Will Garroway's setting of Charles F. Lummis's new Navy poem, a virile bit of music, sung with spirit. The youngest of the Cherniavsky family, Elsie, aged twelve, showed marked talent in her violin per-

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During the many concert tours made by Ethelynde Smith, soprano, she has on many occasions used her automobile as a means of transportation. She is an expert driver and has found little or no difficulty in negotiating some of the most difficult tours. In the late spring Miss Smith made a tour of the South and made the trip from her home in Portland, Me., in her car. This necessitated

covering many miles of road through the Blue Ridge Mountains and she had more than one interesting and exciting experience during the trip.

This was the tour on which Miss Smith sang with decided success at the University of Virginia. She gave a program beginning with old songs of the Allied nations, and followed this group with an aria from "Carmen" and groups of songs by American composers.

Miss Smith is planning a Pacific Coast tour for the coming season, but on that occasion she will use the ordinary means of travel by rail, rather than to undertake so long a trip by motor.

Louise MacMahan Appears in Recital in Raymond, Me.

RAYMOND, ME., Sept. 2.—A delightful song recital was given on Aug. 26 by Louise MacMahan, the New York soprano, who has been spending the summer here studying with Joseph Regneas, preparing with him her recital programs as well as her oratorios and operatic arias for the coming season. She has also participated in several concerts in the vicinity of Portland and has done her share of patriotic work.

In her recital Miss MacMahan sang the aria "Deh vieni, non tardar" from Mozart's "Figaro," Haydn's "She Never Told Her Love," old pieces by Scarlatti, Hook, Arne and Bishop, modern French songs by Rabey, Gregh, Thomas and Sibella's "O Bocca Dolorosa," Sullivan's "Orpheus with His Lute" and American songs by MacDowell, Waller, Gere, Fay Foster and Curran. Her singing was artistically conceived and she showed remarkable variety of style and tone color. The audience was enthusiastic and demanded many repetitions. Blanche Barbot played the accompaniments for Miss MacMahan sympathetically.

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PART ONE—THE LITTLE SYMPHONY

1. Cephale et Procris Grétry
Overture Menuet et Gigue Gracieuse
Passepied Conterdanse
2. Suite Française A. Perillou
Pastoral L'Hermite
Chanson de Guillot-Martin Chanson à Danser
3. (a) Orpheus in the Elysian Fields Gluck
(b) Scherzo Widor
(c) Pavane Saint-Saëns
(d) Allegretto Godard
Flute soli—George Barrère
4. Pour mes petits Amis (For My Little Friends) G. Pierné
Farandole
Pastorale (Wind Instruments)
La Veillée de l'Ange Gardien (Vigil of the Guardian Angel), (String
Instruments)
Petite Gavotte
Serenade (String Instruments)
Marche des petits Soldats de Plomb (March of the Little Lead
Soldiers)

PART TWO—THE PAVLEY-OUKRAINSKY BALLET, ASSIST- ED BY THE LITTLE SYMPHONY

1. Pas de Trois Classique Waldteufel
Mlles. Ludmila, Kowak, Pfeil
2. Algerian Dance Grieg
Serge Oukrainsky
3. Danse Grecque Chopin
Mlle. Keralli
4. Dance of the Gypsy Saint-Saëns
Andreas Pavley
5. Russian Peasant Girl and Doll Lecocq
Girl—Mlle. Kowak; Doll—Mlle. Pfeil
6. The Bee Schubert
Mlle. Ludmila
7. An Arabian Master and His Slave Grieg
Serge Oukrainsky, Mlle. Keralli
8. Dutch Dance Grieg
Andreas Pavley, Mlle. Ludmila
9. A Pompeian Frieze Gluck
Mlles. Kowak, Pfeil, Keralli
10. Pierrot Offenbach
Andreas Pavley
11. A Crucifixion* Beethoven
Serge Oukrainsky
12. Danse Espagnole Rubinstein
Mlle. Kowak
13. Pastorale Kreisler
Andreas Pavley, Mlle. Ludmila
14. A Flirtation (1830) Czibulka
Serge Oukrainsky, Mlle. Pfeil
15. Danse Tzigane Strauss
Andreas Pavley, Serge Oukrainsky, Mlles. Ludmila, Kowak, Pfeil,
Keralli

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Godowsky 'Miniatures' Enrich Four-Hand Piano Literature

Pianist Makes Great Contribution to Educational Work by Series of "Duets"—Former Dearth of Good Four-Hand Compositions—Their Educational and Musical Value Augmented by "Godowskyan" Touch

By A. WALTER KRAMER

WE CAN all look back to our days of piano study and recall the time in our lesson periods when our teachers produced a book of duets or four-hand pieces and played the part marked "Secondo," while we struggled more or less valiantly with the part marked "Primo." The joy that we got from it was little more than the knowledge that at certain moments in the performance we were *with* our teacher and at others a measure or two ahead or behind him,



Leopold Godowsky, Who Has Enriched Literature of Educational Four-Hand Piano Music with His "Miniatures"

or her, as the case happened to be. The music we were given to play was hardly absorbing. I can remember the sonatinas of Diabelli, the pieces in the first part of a collection of original four-hand compositions by the great Weber, one of those green volumes in the now excommunicated "Edition Peters." Only the pieces in the first part of the book were for me, as those in the back part were difficult and were looked upon by me as forbidden fruit. On the whole I was fortunate, for my teacher gave me only good music, such as I have mentioned. But he was an exception rather than the rule, and many of his colleagues from here to California were not so careful of what their pupils played. The majority of them used four-hand music of an unworthy type, by men whose names would mean nothing were I to mention them, and a good deal of arranged music, easy arrangements of standard operas in the form of *potpourris*, etc. I had at least the privilege of gaining from the Diabelli sonatinas a sense of

classical form, which together with my Clementi sonatinas and then the easier Mozart and Haydn sonatas was of great value. But many a piano pupil of my age—I was eleven or twelve at the time—was given wretched four-hand music, if any at all, music that taught him nothing but certain passages to be practised mechanically after he had practised his exercises and his "piece"; for those were the days when a teacher who did not give you a new "piece" at every third or fourth lesson was unpopular, to say the least.

Importance of Four-Hand Study

Teaching piano without attention to four-hand playing is to me impossible, for there is no other manner of imbuing the pupil with that very essential quality known as ensemble. Unless he has had some four-hand playing training he will be at sea when, later in his career, he attempts to play sonatas for violin and piano with a violinist, or trio with a violinist and 'cellist. In America the four-hand music that has been composed in the last decade is not worth talking about much. It is largely of the *salon* variety and, surprisingly enough, piano teachers who have given their students excellent two-hand music have been willing to present to them almost any trash for four-hand playing.

The great pianist Leopold Godowsky has come to the rescue and through his publishers, the house of Carl Fischer, New York, has produced for the piano teaching world a set of "Miniatures" for piano four-hands that is in all probability the greatest contribution to the literature that has been made in a half century. Distinctly educational is Mr. Godowsky's work, for the "Primo" part, which is designed for the pupil to play, is within the range of five notes in every piece in the entire set. There are three Suites, each of four pieces; seven "Ancient Dances," seven "Modern Dances" and twenty miscellaneous compositions, making forty-six in all. In a prefatory page Frederick H. Martens outlines very ably the composer's ideals in connection with these pieces, their technical and musical advantages. The pieces are issued in a *de luxe* edition, with descriptive notes on each number appearing on the page preceding it.

In a letter to his publisher Mr. Godowsky wrote: "I have given a great deal of thought and loving care to the 'Miniatures,' and though the pieces are smaller and considerably less complicated than anything I have ever written, they represent the best that is in me. . . . Working within such self-imposed limitations has convinced me that economy of means leads to a superior form of concentration, and the resulting concentrated effort produces the quintessence of human endeavor, materially and spiritually. . . . In working on the 'Miniatures' I have been amazed at the possibilities created by the adopted restrictions. I have done my utmost to give the same attention to melody, harmony and counterpoint. I have tried my best to make the pieces as simple and as easy as was compatible with the intrinsic value of the inspiration and idea. I could have made them simpler and easier for the teacher, but the result would have been artistically less satisfactory, and much of their attrac-

tiveness would have been lost. I wish to inaugurate a new era in pedagogy, particularly as regards the earliest and early grades."

That is Mr. Godowsky's position, and it is a laudable one. The "Primo" part is calculated by means of the five-tone compass to develop an equalization of the fingers, and advanced players may profitably play them to strengthen the more neglected fingers. The hand remains in a fixed position, each finger being employed throughout the entire piece for the one key given it. The matters of fingering, phrasing, *tempo* and expression, pedaling, dynamics, etc., are all carefully indicated in an authoritative manner. And for advanced students the tables may be turned, they taking the "Secondo," while the teacher plays the "Primo" part.

Their Musical Value

From the musical side think what these "Miniatures" will arouse and stimulate! The first three suites contain pieces called "In Church," "At Night," "Arietta," "Sarabande," "Bagatelle," "Chorale," etc. In the "Sarabande," an old dance form comes up for explanation by the teacher. Thus the pupil will make an early acquaintance with the forms employed by the old Italians and Handel and Bach. Again, the first piece in the Third Suite is called "Prelude (The Organ Point)" and here the pupil will learn from his teacher what an organ point is, as his teacher's part is built on a pedal F that continues through the piece. His acquaintance with the old dance forms is developed in the seven "Ancient Dances," which include two minuets, a rigaudon, a gavotte, a bourrée, a Siciliana and an Irish jig, and Mr. Godowsky's superb gift is seen in the manner in which he has constructed these old movements, truly classical and every one of them charming. In the seven "Modern Dances" we find a polka, a tyrolean

(*laendler*), a "Valse Elégiaque," a tarantella, a csárdas, a mazurka, frankly subtitled "Chopinesque," and a polonaise.

Among the twenty miscellaneous pieces there are a Serenade, "The Miller's Song," a Meditation, a Pastorale (Angelus), "The Exercise," a Processional March, a Scherzo, an "Arabian Chant" (Orientale), an "Albumblatt" (Intermezzo), a Funeral March, a "Plaintive Melody," a Ballade, a Nocturne, a Barcarolle, a Humoresque, a Toccata, an Impromptu ("In Days of Yore"), "The Scholar (Fughetta)," "The Hunter's Call (Woodland Mood)," and Military March. As is natural, these pieces grow more difficult as they go on, so that the last half dozen are written with different parts for the two hands of the "Primo," whereas the earlier sets have the identical notes for both hands, one octave apart.

Delightful "Godowskyan" Touches

Looking at Mr. Godowsky's achievement in review, we must congratulate him. Only a very few could attempt to duplicate it. And were they to undertake it with as much care, as much attention to the educational side and to exert serious thought on what they had before them, still they could not give us that delightful "Godowskyan" touch in the matter of the "Secondo"; for here Mr. Godowsky is the free composer, dealing, as we all know, with those inner voices which he so dearly loves and which at times he lavishes on his compositions in a degree that clouds the outline. But in these pieces he has preserved clarity and beauty. And in such pieces as the little Epilog in the Third Suite, where he takes the melody of the preceding number "Hymn" and lets the left hand of the "Primo" play it over a new finely woven "Godowskyesque" in the "Secondo," he reaches a poetic loveli-

[Continued on page 14]

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Godowsky 'Miniatures' Enrich Four-Hand Piano Literature

[Continued from page 13]

ness that is worthy of the highest praise. I could mention many of the other pieces, all of which I have performed, but let it suffice to notice here the fine Bourrée in E Flat Minor, with its shifting harmonies the second time the main theme appears; the beautiful Siciliana, the Valse Elégiaque, the Czárdas, in which with the five notes of the "Primo" Mr. Godowsky has done wonders; the Processional March and the Fughetta.

Some will contend, and with a certain justice, I admit, that the sensitive har-

monic scheme of the composer and his subtle expression in the "Secondo" part will be too difficult for teachers in the smaller cities, where the proficiency of teachers—piano, vocal and otherwise—is limited. My answer to that would be to have these teachers take a little time and study the "Secondo" parts of the Godowsky "Miniatures," so that they will be in a position to give them to their pupils; and incidentally, if they will do this—that is, practice the "Secondo" parts—they will know much more about the pieces when they come to give them to their pupils than if the "Secondo" parts

were simple and they could read them easily at sight. Every serious musician must admire the big gift of Mr. Godowsky, who has combined in his "Miniatures" the imagination of a great artist with the pedagogic knowledge of a master. His "Miniatures" represent the *ne plus ultra* in educational four-hand piano music. And we would suspect from the information on the printed copies, to the effect that such pieces like the Rigaudon and Humoresque are issued for piano solo, that Mr. Godowsky in composing teaching music for four-hands succeeded so well that he decided to issue these as compositions for piano solo, in addition to the form in which he planned them. To Mr. Godowsky our respect and to the publishers our appreciation of a fine undertaking that deserves the co-operation and support of all piano instructors who work in their field with seriousness and dignity. Let none of them reply that

they have their four-hand material already chosen and that they cannot change it. For no matter what they are using, whether they belong to those who teach good music or those who use poor music, they can give their students some of these Godowsky "Miniatures" advantageously.

Bar Harbor Hears Well-Known Artists in All-French Programs

Carlos Salzedo, harpist, assisted by Greta Torpadie and Miss Ostrowska, gave a benefit concert for the Red Cross at Bar Harbor, Me., recently. Every number on the program was of French origin, dating as far back as 1683 and including the present-day works of Debussy. Miss Torpadie is one of the few Americans whose French diction is so exceptionally good that it is always a pleasure to listen to her in this language.



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Recital Programs Among Features of Interest at A. Y. Cornell's Summer School



The 1918 Class at the A. Y. Cornell Summer School of Vocal Instruction at Round Lake, N. Y. Bottom Row, Left to Right: Margaret Preston Stuart, Soprano, Abingdon, Va.; Joseph P. De Stefano, Tenor, Albany, N. Y.; Jerre Ogden, Soprano, Muskogee, Okla.; Mabel Pearse Meisenbach, Soprano, St. Louis, Mo.; Suzanne Frantz, Soprano, Lebanon, Pa.; Nora Parks, Soprano, Schenectady, N. Y.; Eric Anderson, Tenor, Orange, Mass.; Edith Kelly, Soprano, Bristol, Va. Second Row, Left to Right: Grace Swartz, Soprano, Albany, N. Y.; Stella Norelli, Prima Donna Soprano, Hippodrome, New York City; Geraldine Marwick, Soprano, Hartford, Conn.; Helyne Bean, Soprano, Boston, Mass.; Helen Huff, Soprano, St. Louis, Mo.; A. Y. Cornell, New York, N. Y.; Nell Hyde, Contralto, Buchanan, Va.; Madelaine Preiss, Contralto, Albany, N. Y.; Gladys Henderson, Soprano, Savannah, Ga.; Lillian Shepard Willis, Soprano and Teacher, Herkimer, N. Y.; Violet Brooks Auer, Soprano, Schenectady, N. Y. Third Row, Left to Right: Bessie Peyton, Soprano, Front Royal, Va.; Harriett Bean, Contralto, Knoxville, Tenn.; Jean Sheffer, Contralto, Mechanicville, N. Y.; Katharine Bean, Contralto (White Bureau), Boston, Mass.; Minna J. Gaudry, Contralto and Leading Vocal Teacher, Savannah, Ga.; Adelaide Campbell, Contralto, Head of Vocal Department Hollins College, Hollins, Va.; Laura Wallace, Soprano, Covington, Va.; Laura Rhodes, Soprano, Troy, N. Y. Fourth Row, Left to Right: Walter J. Smythe, Tenor, Nutley, N. J.; Glenn Clark, Basso, Herkimer, N. Y.; J. Roy Willis, Tenor, Herkimer, N. Y.; Forrest Lamont, Leading Tenor, Chicago Opera Association; Earl Warner, Baritone, Springfield, Mass.; William J. Onley, Tenor, Brooklyn, N. Y.

A **SPLENDID** summer class was held by A. Y. Cornell at his summer school of vocal instruction at Round Lake, N. Y., this year.

As is his custom, Mr. Cornell prepared with his students from all over the country a number of recital programs. On July 19, Aug. 2 and Aug. 16 three excellent programs were given, including songs in English and French and arias from Italian and French operas. Among those who took part on these occasions were the singers who appear in the above picture. On July 26 Mr. Cornell held examinations in class work, which consisted of a paper of questions based on the work done in the first half of the course. The evening of the same day a concert was given by Forrest Lamont, leading tenor of the Chicago Opera Association; Stella Norelli, soprano; Henry Gaines Hawn, reader; Gladys Terriault, violinist, and Edith Kelly, pianist, in which Mr. Lamont and Miss Norelli scored in scenes from "Aida," "The Barber of Seville," "Pagliacci" and "Rigoletto" in costume. Under Mr. Cornell's direction a musical service was given on Sunday, Aug. 4, in the Round Lake Auditorium at which excerpts from Rossini's

"Stabat Mater" were sung by Geraldine Marwick, Jean Sheffer, J. Roy Willis, Glenn Clark, Lillian S. Willis, Minna J. Gaudry, William N. Onley and Grace Klugman Swartz. An address was made at this service by Governor Charles S. Whitman. Edith Kelly was the organist.

Four Cornell professional pupils have been engaged for solo church positions, beginning Sept. 1, Charlotte Bond-Gilbert, soprano, and Jean Cowles Sheffer, contralto, at the First M. E. Church, Schenectady, N. Y.; William H. Stewart,

bass, at Trinity M. E. Church, Albany, N. Y., and Elliot Shaw, baritone, at the First Presbyterian Church, Englewood, N. Y. Mr. Cornell will give three pupils' recitals this season at Chalif's Auditorium in New York City in December, February and April. He will resume his teaching at Carnegie Hall on Sept. 23 and will again teach on Tuesdays in Springfield, Mass., and on Fridays at the Academy of the Holy Names in Albany, where he has won conspicuous success.

PLAN DES MOINES CONCERTS

All-American Series Arranged Under Management of Remo Cortesi

DES MOINES, IOWA, Sept. 15.—A series of concerts, which will present to the Des Moines public only American artists, has been arranged by Remo Cortesi. The series will include the appearances of Florence Easton on Oct. 12, Rudolph Ganz and Eddy Brown, Oct. 30; Marcella Craft, Dec. 12, and Florence Macbeth and Mme. Pelton-Jones, on March 12.

This series will be supplemented by a short season of opera, beginning March

31, by the San Carlo Opera Company. The series will be given at the Coliseum. Mr. Cortesi will also present a number of separate recitals during the season, the first to be Thuel Burnham, at the Berchel Theater on Sept. 26. Jean Chateaubert, the young French-Canadian basso-cantante, in recital, will also be heard at the Berchel Theater, and La Scala Opera Company will give four performances at the Coliseum, beginning Nov. 18.

Mr. Cortesi has interested himself in the music at Camp Dodge and last season Reinald Werrenrath made a special trip from Sioux City and Helen Stanley from St. Louis to sing for the men, at Mr. Cortesi's request. This year he is arranging as many concerts as possible for the men in camp there at the request of the Y. M. C. A.

Music Teachers' National Association to Hold Convention in St. Louis

The Hotel Statler at St. Louis will be the headquarters and meeting place for the coming Music Teachers' National Association convention on Dec. 30, 31 and Jan. 1. An address will be made by Mrs. David Allen Campbell, editor of the *Musical Monitor*. The subject of the voice conference will be under the

direction of D. A. Clippinger of Chicago. The program of the public school music section, in charge of Prof. Karl W. Gehrken of Oberlin College, will be concerned with the general topic of "Theory Teaching in the Public Schools." The introduction will be by Osbourne McConathy of Northwestern University, Evanston, Ill. John Ross Frampton of Iowa State Teachers' College will speak on "A Normal School Harmony Class," and other speakers will be announced later. Full particulars regarding the coming meeting and membership in the association may be had from the secretary, William Bentow, 825 Elmwood Avenue, Buffalo, N. Y.

COLON ARTISTS HELP

Hackett and Crabbé Sing for American Red Cross in Buenos Aires

BUENOS AIRES, ARGENTINE, Aug. 7.—A concert was given for the benefit of Red Cross on Aug. 6 at the Plaza Hotel.

Armand Crabbé, the baritone, sang "I Hear You Calling Me," "The Little Grey Home in the West," "Ay, Ay, Ay," a Creole song, and "Le pré aux Clères." The exquisite manner in which this artist sang called forth rapturous applause.

Charles Hackett, tenor, sang the "Don Giovanni" and "The Sweetest Flower That Blows," "Veneziana" of Brogd, "Hymn to the Night" of Campbell-Tipton and "The Messenger." His fine voice sounded wonderfully full and the audience acclaimed him with delight.

Mrs. Alma Douglas Stanley, better known in New York as Alma Danzige, one of Joseffy's favorite pupils, gave piano solos, Scriabine's Prelude for the left hand and Liszt's Thirteenth Hungarian Rhapsody, in which she displayed a fluent technique and excellent musicianship. Other stars, as well as some of the pupils and professors of the Thibaud-Piazzini Conservatorio participated. All attained a full mead of applause.

From both the financial and the artistic viewpoint the concert was most successful. DOUGLAS STANLEY.

Roger Bromley, Baritone, Now a Sergeant at Chickamauga

Roger Bromley, the young baritone, is now in the United States army at Chickamauga Park. Although he has been down there less than a month, he has been promoted to sergeant and has been placed in charge of the music in the camp. He is training quartets and is singing at concerts at the camp and in the vicinity.

Shortly before leaving New York to enter the army he appeared in a concert at the Professional Women's League in New York and with Arthur A. Penn at the piano sang his song "The Magic of Your Eyes." The song proved very successful on this occasion and Mr. Bromley has sung it since in camp to audiences of 10,000 soldiers a number of times, being obliged invariably to repeat it.

William S. Brady Resumes Classes in New York

William S. Brady, the New York vocal teacher, has already begun his teaching for the season at his studios in West Seventy-second Street. He returned to New York on Labor Day from Stony Creek, Conn., where he had a cottage, "Villa Vista," during August. Mr. Brady devoted a large part of each day to teaching a group of his pupils living in the immediate vicinity of his house. The little time that he had for recreation was spent in motoring, boating and fishing.

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PAPALARDO REFUSES CONDUCTORSHIP; TO CONTINUE WORK AS TEACHER

Declined Offer from San Carlo in Order to Continue His Vocal Studios

IT is not often that an opera conductor turns his back on a tempting offer to continue in the equally interesting but less spectacular rôle of coach. This, however, is what Arturo Papalardo has done this year.

Mr. Papalardo had a tempting offer from Impresario Gallo of the San Carlo Company to join that organization this season, but has decided that the allurements of the bâton are not so tempting as the work of coaching his gifted pupils, several of whom have made débuts with conspicuous success.

On the occasion of the recent opening of his New York studio, Mr. Papalardo broke the silence which he has kept since coming to America, and for the first time gave some interesting facts in regard to his work.

"I find it difficult, my friend," he said, "to 'blow my own horn,' as it is said here, for I have always introduced myself to the public through my work and in no other way. During nearly eight years of opera conductorship, both in Europe and America, I found that my reputation as leader and interpreter of operas was well recognized by the critics, and by those who sing under my bâton, some of them now members of the Metropolitan Opera House. The reason why I was unable to accept the enticing offer of Mr. Gallo, manager of the San Carlo Opera Company, was, as I explained to him, that having for four years worked exclusively for the establishment of my vocal stu-



Arturo Papalardo, Conductor and Vocal Teacher

dios, I am now beginning to gather the fruits of my work."

Here Signor Papalardo was interrupted.

"We hear you have a surprise in a promising artist-pupil who has just made her début."

He said: "Since you know about it, I

do not see where it is a surprise, because you know, and I will be glad to add this, that Mme. Adela Gulbrandsen is the name of my artist-pupil."

Mr. Papalardo's career as an orchestral leader was initiated in Florence, and he later directed at San Remo, Novi, Ligure, Rimini, Cagliari, Sassari and other Italian cities. This led to visits in Rio Janeiro and San Paulo, Brazil, where he conducted in the opera houses in those cities. Thence he was called to the Municipal Theater in Odessa, Russia, and thence to London, where he appeared as a pianist. Coming to America he joined Hammerstein as a conductor and later he conducted for the Aborn Opera Company. As a trainer in operatic repertoire he is familiar with forty operas, and among the singers who have been instructed by him are Lucrezia Bori, Ethel Parks, Stella De Mitte and Paula Witkowska.

WHITNEY BOYS' CHORUS APPEARS IN SEATTLE

Unique Organization Has Membership
in Sixteen Cities of State—
Sailors Sing at Fair

SEATTLE, WASH., Sept. 9.—The Whitney Boys' Chorus gave a patriotic concert in the Arena on Sept. 2 before a large audience. This chorus, composed of 500 boys, was organized here in 1914 by Dr. H. E. K. Whitney, then pastor of the Congregational Church, who began by having two boys sing duets at the church services; soon he had a sextet of boys, and in a short time the church and manse were filled with boys until there was a chorus of 1000 voices.

Dr. Whitney gave up the charge of the church in Spokane and now devotes all his time to the chorus, which he has established in Seattle, Tacoma, Spokane and sixteen other cities.

When on tour the chorus is composed

of boys from all the different cities. Mattie Grupp of Spokane travels with the boys and has composed a song, "We're After You, Heinie," for the chorus.

The dramatic department of the Cornish School of Music opened the newly decorated and remodeled auditorium of the school by presenting on Sept. 4 and 5 three one-act plays: "Catherine Parr," by Maurice Baring; "In the Shadow of the Glen," by J. M. Synge, and "Columbine," by Reginald Arkell. These plays were under the direction of Ellen Van Volkenburg (Mrs. Maurice Browne) of the Chicago Little Theater. The stage manager was Harold Page Moore, assisted by Muriel King, both now connected with the Cornish school. Miss Cornish announced that Addison Pitt of the Wilkes Players had joined the faculty of the school, which would give the pupils an opportunity for practical stage work. Mme. Sorny Hammer, formerly of the National Theater, Christiania, Norway, and recently of Chicago, where she acted as coach at the University of Chicago, has become a member of the Cornish school faculty. The proceeds from the plays presented was for the benefit of the Red Cross.

Song Leader Montgomery Lynch and Bandmaster Thomas, with 500 men from the Naval Training Station at the University of Washington, spent the week at Yakima, giving concerts and drills during the State Fair.

Mrs. Lida Schirmer was the soloist at the Lafayette Day program given by the L'Union Française and Alsaciens-Lorrains, Sept. 6, at Douglas Hall. At the Arena a quartet conducted by Claude Madden gave several offerings.

A. M. G.

Mario Salvini Moves Studio

Mario Salvini, the New York vocal instructor, has resumed his teaching for the season and has moved his studio to 206 West Seventy-first Street.

"Gladden the Hearts of the Boys Overseas"

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Pianists Violinists

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LONDON HAS FIRST PERFORMANCE OF "IMPRESSIONI DAL VERO;" PLAN INTERNATIONAL SCHOOL

12 Nottingham Place,
London, W1,
August 26, 1918.

THE "Proms" again have the whole floor of the concert world, and operatic music is now being well upheld at the Wimbledon Theater by the Carl Rosa Opera Company, which is paying that suburb a two weeks' visit, after which they move nearer town, to Hammersmoth, for another two weeks. The company is the same as when recently heard in London at the Shaftesbury Theater. The programs last week included "Tannhäuser," "Tales of Hoffmann," "Mignon," "Madame Butterfly," "Faust," "Dante and Beatrice," "Pagliacci" and "Maritana," while this week some will be repeated and "Carmen," "La Bohème" and "Il Trovatore" added. A proud company this, for after uninterrupted work for over fifty years they are going stronger than ever.

At the Promenade Concerts in the Queen's Hall we had the usual "Wagner night" on Monday, with the "Prize Song" from the "Mastersingers" beautifully sung by Gerald O'Brien, a pupil of Emma Nevada. On Tuesday evening the delight of the evening was the performance of Scriabine's "Divine Poem," the pleasure of which reminded us how much we owe to Sir Henry Wood for presenting Russian music to us and teaching us to love this most wonderfully colored of all music, especially the younger school to which Scriabine belongs.

Victor Benham as Soloist

The same evening Victor Benham, the American pianist, gave a scholarly and most interesting reading of Chopin's Concerto in E Minor for piano and orchestra. At Wednesday's concert there were two important works by British composers, Elgar's wonderful work for strings, "Introduction and Allegro," and Montague Phillips's "Fantasy" for vio-

lin and orchestra, the solo part being superbly played by Arthur Beckwith. The composer conducted and was cheered to the echo. The vocalist was a newcomer, Aubrey Milward, who created a most favorable impression with fine voice and clear enunciation, and was



M. Emile de Vlieger, Noted Belgian 'Cellist,
Who Will Organize an International
School of Music in London

especially successful with Mullinar's new song, "A Smuggler's Song," a lyric by Rudyard Kipling.

On Thursday expectations ran high for the first performance of Francesco Malipiero's new Suite, "Impressioni dal Vero." He belongs to Italy's young composers of whom so much is hoped. Some of his works have been introduced to us at Edwin Evans's Causeries. It is a charming lyrical picture of nature and its magnificent orchestration quickly cap-

tivated the audience. The work will no doubt at once be placed in the regular repertoire. Other items in the program were Percy Pitt's Oriental Rhapsody, Granados's "Three Spanish Dances," Franck's Weir "Les Djinns," and Saint-Saëns's "Le Cygne," so beautifully played by Warwick Evans that (strictly against the rules) it had to be repeated. Friday, as ever, was the classicists' night and began with Schubert's "Rosamonde" Overture, the program also including Beethoven's Eighth Symphony in F and Bach's Brandenburg Concerto, the various solos being taken by members of the orchestra. Herbert Fryer was the soloist in Brahms's Second Concerto for piano and Ethel Fenton sang well, especially in Eric Coates's song "Our Little Home." Saturday was a popular night, with Emilai Conti as singer and Arthur de Greef as solo pianist. The latter's brilliant playing of Liszt's "Hungarian Fantasia" for piano and orchestra roused the audience to great enthusiasm.

This month we have news of the death of Captain Maurice Gray, second son of Dr. Allan Gray, the well-known musician and organist to Trinity College, Cambridge, who was killed in action in France on Aug. 9.

M. Emile de Vlieger, the eminent Belgian violinist, who has made a great success in this country, is now busily engaged on a far-reaching plan, that of starting an International School of Music in London, with teachers from all countries, and where the student can receive instruction in his own language.

HELEN THIMM.

FOOD CONSERVATION HAS A DISCIPLE IN WINNIPEG CONDUCTOR



John J. Moncrieff, Conductor of Winnipeg Oratorio Society

John J. Moncrieff, conductor of the Winnipeg (Canada) Oratorio Society, believes in complying with the requests of the Canadian Food Administration, as the accompanying picture—snapped while the conductor was preparing his strawberry bed for the 1919 "season"—will testify.

Mr. Moncrieff has been a leading figure in the musical life of Western Canada for a number of years and has been instrumental in introducing many of America's greatest artists to Winnipeg audiences.

Pittsburgh's New Civic Band Gives 41 Concerts in Six Weeks

PITTSBURGH, PA., Sept. 6.—The new Municipal Band, under the direction of V. D. Nirella, has made a decided success. In six weeks they gave over forty-one concerts in Pittsburgh and the vicinity.

The music committee of the Civic Club, which, in co-operation with the Department of Public Works, has accomplished so much for municipal music, consists of Emilie McCreery, chairman; T. Carl Whitmer, Will Earhart, Dr. Robertson, Mrs. E. B. Lee, Mrs. C. E. Mayhew, Charles N. Boyd, Mrs. William McConway, Jr., Mrs. Will Earhart, J. Warren Erb and A. J. Coggeshall.

The sub-committee on supervision of programs in co-operation with the band conductor are Will Earhart and T. Carl Whitmer. Charles N. Boyd is chairman of the committee on choral conductors and A. J. Coggeshall on lanterns and equipment.

MILDRED DILLING ENDS SUMMER CLASS ON OTESAGA'S SHORE



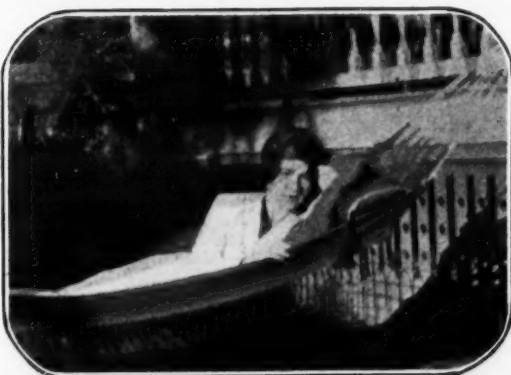
Mildred Dilling, the American Harpist.

Mildred Dilling, the harpist, has just closed her large summer classes at Pathfinder's Lodge, Cooperstown, N. Y., where she also devoted some of her time to the teaching of harmony as exemplified by the Effa Ellis Perfield system. The classes in rhythmic expression were in charge of Florence Fleming Noyes. Instruction was given in two studio camps, delightfully situated near Otesaga Lake.

Miss Dilling and Valerie Deucher, soprano, gave an interesting harp and costume song recital in the Otesaga ballroom, Cooperstown, N. Y., early in the summer, the proceeds of which were donated to the Red Cross, and many other Red Cross benefits were given during the season. On Aug. 29 the harpist was heard in a concert at Cooperstown, given for the benefit of the Fatherless Children of France. The other soloists were Miss Deucher, Mrs. Waldo Johnston, violinist; Mr. Sears, 'cellist; Mr. Meyer, violinist; Mr. Hellman, violist, and Mr. Jospe, pianist.

Miss Dilling will leave for Chicago in the middle of September for a fortnight's stay, after which she will open her New York studio.

MME. OTTEKING TO APPEAR THIS MONTH IN RED CROSS WORK



Mme. Hanna Brocks Otteking, Soprano, "Off Duty"

Hanna Brocks Otteking, the New York soprano, who is spending the summer at Maple Shade, Rosendale, N. Y., will be heard in several Red Cross concerts this month. She is at present busily engaged in preparing programs for the coming season. Her offerings will be all-American, among which will be included works of Burleigh, Kramer, White, Kriens, Huerter, Svampa and others.

Reinald Werrenrath has been engaged to sing the baritone rôle in "Vita Nuova" with the New York Oratorio Society on Dec. 3, at Carnegie Hall.



JOHN McCORMACK'S

Patriotic Song-Hit

Sung by him recently at Ocean Grove Auditorium before 8000 people.

"Perhaps no number except 'The Star Spangled Banner' was received with more applause than this song."
—Musical America

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(A Song of Patriotism)

Dedicated to and sung by

JOHN McCORMACK, who writes:

Words and Music by

EDWARD MACHUGH

"In my opinion it will take its place among the great American patriotic songs; need I say I love to sing it for the sentiment it expresses and the enthusiasm it arouses."

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JOHN C. FREUND, Editor

PAUL KEMPF, Managing Editor

CHICAGO OFFICE:
Suite 1453, Railway Exchange,
Telephone Harrison 4383
Margie A. McLeod, Manager
Edward C. Moore
Correspondent

BOSTON OFFICE:
Room 1011, 120 Boylston Street
Telephone 570 Beach
Charles Roepper, Manager

PHILADELPHIA OFFICE:
Ada Turner Kurtz
Fuller Building, 10 So. 18th St.
Telephone: Locust 358
H. T. Craven
c-o Philadelphia "Evening
Ledger," Correspondent

CINCINNATI OFFICE:
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New York, September 21, 1918

THE MUSICIANS' TRAINING SCHOOL

The recognition of musical training as an integral part of modern military science has been one of the significant developments which the war has brought. As a nation we have already assimilated the fact that "singing men are fighting men," and grown accustomed to seeing the song leader work side by side with the other instructors of our new army. Now the important part which the regimental band is to play is emphasized by Walter Damrosch in the interview published in last week's MUSICAL AMERICA. It is General Pershing's aim, says Mr. Damrosch, to make the regimental bands of the United States army a force so perfected in their art that their music will be, on their return, an overwhelming testimony to the value of military training. If this plan for training bandsmen is carried through along the admirable lines on which it has been devised, the results will do much more than to emphasize the value of military training—important as this phase may be. Our musicians in service, like the other men who make up the personnel of the American army, are drawn from every State in the Union. When demobilization takes place these men will, in many instances, return to obscure communities where the symphony orchestra or the great concert artist is not heard. The training which they have received in France, under the guidance of some of the most famous men of the musical world, should bear fruit in many ways. Good band music will be the rule rather than the exception, and the knowledge of good music, the appreciation and insight which these 10,000 army musicians will have gained should make them leaders in awakening wider musical interest in every community of this country. "There is music everywhere," says Major Owen Guthrie, in describing for *Scribner's* some of his impressions of the battlefields of Flanders. It is to be hoped that this yearning for music will not ebb with the tides of battle, but that it will find fuller fruition when the men of our victorious armies come home.

THE TWO NEW AMERICAN OPERAS

The announcement last week by the Metropolitan Opera Company that it would during the coming season present two new American operas assures us that Mr. Gatti is consistently adhering to his avowed policy of giving a hearing to our composers.

Particularly in this case, since both operas are by men hitherto unknown in the operatic world. Joseph Carl Breil (the Metropolitan in its announcement calls

him "Joseph Charles" for the same reason, probably, that it announces "Oberon" by "Charles" Maria Weber!) whose one-act opera, "The Legend," will be sung at the Metropolitan, wrote the incidental music for Edward J. Locke's play, "The Climax," years ago, in which was the song, "The Song of the Soul," and prepared the music for the big Griffith films, "The Birth of a Nation" and "Intolerance." "The Song of the Soul," a pleasing ballad, has been sung all over the world and is an accepted popular success. It has also earned its composer a goodly sum of money in royalties, but it has not made his name familiar in serious musical circles. Mr. Breil knows the orchestra well, he has had considerable experience as a conductor and it is to be hoped that he has risen to a higher plane of creativity than his widely known ballad displayed. It is gratifying to learn that his libretto, by Jacques Byrne, is a strong one, for the libretto has been a stumbling block, indeed, for our native opera composers.

The other work, also a one-act affair, is "The Temple Dancer," by John Adam Hugo. This musician's trio and several songs were heard a few years ago at the "Plaza Assembly" in New York, when that now defunct institution was being carried on by Mme. Jutta Bell-Ranske, who appears as librettist of his opera. Mr. Hugo is comparatively little known. It speaks well for the Metropolitan's fair and open policy that it has thus chosen two compositions by men, who as far as the big public is concerned, are new. Their operas deserve a sympathetic hearing; careful casting and rehearsal will be given them by the Metropolitan and they will be mounted in that institution's familiar manner, which ought to please any composer. We congratulate Messrs. Breil and Hugo. Our thanks to Mr. Gatti for his continued interest in American opera!

POLACCO FOR THE CHICAGO OPERA

One of the most significant announcements made in operatic circles in the last year is the news that Cleofonte Campanini has engaged the distinguished Italian conductor, Giorgio Polacco, as principal conductor for the coming season of the Chicago Opera Association. Mr. Campanini is recognized as a shrewd general, a man who has never failed to seize the opportunity to gather to his company artists of recognized and unrecognized ability. In the present case he has added to his forces in Maestro Polacco a musician of the highest rank, an operatic conductor who has given ample and conclusive evidence of his ability during his conductorship at the Metropolitan Opera House. There for five years he performed his duties with great distinction, taking charge of the preparation of a number of new operas, as well as revivifying the standard Italian and French works through his masterly interpretations. And his conducting of Moussorgsky's "Boris" and Mascagni's "Iris," without rehearsal, late in the season of 1914-15, when Mr. Toscanini made his sudden departure for Italy, is remembered by discriminating music-lovers as a *tour de force*.

During the last musical season, or since Mr. Polacco severed his connection with the Metropolitan Opera Company, he has been winning new laurels in Havana and Mexico, where the enthusiastic opera devotees of these Latin countries have paid him high honors. Apparently Mr. Campanini has felt that a conductor of such eminence should be active in the United States and so has persuaded Maestro Polacco to be his principal conductor for the coming season of the Chicago Opera, which required tactful and diplomatic maneuvering, as Maestro Polacco's plans were virtually all made.

Giorgio Polacco ought to prove an invaluable asset to the Chicago Opera Association.

OUR INDIVIDUAL PART

Some observers think that the most characteristic thing about the American soldiers in France, something which astounds the enemy and excites the admiration of our allies, is the capacity of the American soldiers to do individual thinking and fighting. The German fights successfully only in mass formation, in organized bodies, while every American soldier has an initiative and independence of action which gives him remarkable efficiency in open fighting. They are not senseless cogs, but each is an individual working unit in a great fighting machine.

Every American at home should feel an individual responsibility and do his or her individual part in winning the war. There is not an American citizen who can not help win the war. The Fourth Liberty Loan drive, which begins September 28, offers a great opportunity for concerted action and for individual action, and the loan will be a tremendous success if each American will do his or her individual part as each American soldier in France does his part. Our soldiers deserve such support from the people at home.

PERSONALITIES



Campanini in the White Mountains

Cleofonte Campanini, the impresario, it may be seen from the picture, has several aims in life. One of them, to enjoy a vacation diversified by his favorite sports of rifle shooting, golf and fresh water swimming, he has been achieving during his White Mountain vacation this summer.

Zoellner—The Zoellners will play this fall a string quartet arrangement of the "Intermezzo" from Charles W. Cadman's opera, "Shanewis."

Bispham—David Bispham is quoted as saying recently that "some authorities are sure that the only way to make opera a success in English is to sing it in French."

Miura—Tamaka Miura, the Japanese prima donna, has been the guest of Mrs. Baker, wife of the Secretary of War, at Washington. Mrs. Baker accompanied Mrs. Miura at a recital given by the latter at the American University Camp.

De Pachmann—Vladimir de Pachmann has just celebrated in London his seventieth birth anniversary. He was born in Odessa in 1848. The pianist will give one or two London recitals and then make a tour of the English provinces.

Thorner—William Thorner, formerly secretary to Jean de Reszke and well known in musical circles, was married on Sept. 3 to Miss Anna Maranowska, one of his vocal pupils. Mrs. Thorner is of Russian-Polish parentage. She left her native land for Switzerland to attend school, just before the war.

Seidel—Toscha Seidel, the young Russian violinist, whose debut last spring was a late season sensation, is back in New York after spending the summer at Lake George, N. Y., where he was the star pupil of Prof. Auer's summer class. Young Seidel returned to register. Being nineteen he comes under the new draft.

McCormack—Two hundred wounded marines had the pleasure of hearing John McCormack, the famous Irish tenor, at a trip on Dr. Harriss's steam yacht "Surf." After giving several patriotic and some classical songs for the men, Mr. McCormack formed a singing club among them, to be known as "McCormack's Fighting Singers."

Paderewski—President Wilson received Ignace Paderewski, the pianist, on Sept. 6, when Mr. Paderewski, in company with the president of the Polish National Committee at Paris, called at the White House to thank the President for our recognition of the Czecho-Slovak nation, and to explain the Polish plan for an independent Poland.

Witherspoon—The new studio-home of Herbert and Florence Hinkle-Witherspoon in New York will probably be, when completed, one of the largest and most attractive buildings of its kind in the United States. The two artist-teachers will resume their classes early in September. Florence Hinkle-Witherspoon, who will make an early fall tour, has been spending her summer vacation at her home in Darien, Conn.

Jacobs-Bond—At a war relief meeting in Los Angeles recently, at which a musical star was present, there was much difficulty in finding an accompanist for the singer, who had been especially asked for "The End of a Perfect Day." Finally a soft voice remarked from the back of the room, "Perhaps I could play it from memory." It was Carrie Jacobs-Bond, the composer who had slipped in with a friend to attend the meeting.

Farrar—The night before the young American soprano, Amparito Farrar, sailed for France, under the auspices of the Overseas League, she sang at the new Government Base Hospital at Fox Hills, Staten Island, N. Y. This hospital is the largest in the world, having been built to accommodate over 6,000 men. Miss Farrar was entertained at dinner by the officers in charge and after the concert, which was given to officials, attendants and Red Cross nurses, the soprano rushed back to the city, packed her trunk, donned her uniform and boarded the steamer only a few minutes before the hour.



BY CANTUS FIRMUS

PERSONS who write poetry, fiction and advertisements" are engaged in essential industries and not affected by the "work or fight" order, so rule the draft administrators.

Classing the poet and author with the writer of advertisements is, of course, rank injustice to the latter, but what disturbs us even more is the Government's silence on the matter of the war song writer. The distiller of anthemic brews is not a poet, as his musical Mentor will testify; he is not an author, as his publisher will agree; he is not a writer of advertisements, as his family will admit. He is, then, one of the great Non-essential. Glory be, he must work or fight! (We almost cried "Hurrah!" but suddenly remembered the German origin of the word.)

Writer of patriotic poems, no more precious white paper shall be consumed by you, no more printer's ink shall flow down your rapacious maws; nevermore shall decent, hard-working editors and music publishers be tortured by your assaults.

Adieu, Official Non-Essential!!

A New York judge says that every person in the city must learn English or be deported.

Singers, please note.

The New York *Herald* is anxious to provide an appropriate future for the Kaiser.

Why not condemn him to hearing all the war songs and freshly made anthems?

Male readers of this column (also tenors) who are between the ages of eighteen and forty-five and who failed to register last week will confer a great favor on the writer if they will kindly send their names and addresses.

A great number of newspapers seem to have a hazy notion of the duties of a concertmaster. For example, in connection with the Boston Symphony appointment, we read in the *Knickerbocker Press* of Albany, N. Y., this headline:

*Troy Violinist to Lead
Symphony Orchestra*

Are We?

Are we sane nowadays? We applaud German students singing Offenbach's music in *Luther's Wirthschaft*; we transform Carl von Weber's nationality by calling him Charles; we tolerate Meyerbeer because he lived in France, and

knew how to deal with singers and the scenic artist; we banish the Grail and Walhalla.

Are we sane nowadays?

Too Sleepy

Once in a while certain artists become forgetful. For example, an accredited correspondent relates this story:

"A concert was to be given for the benefit of the American Red Cross. I was asked to approach—(naming four prominent singers). The last two artists promised that they would sing, unless they had engagements on the previous day.

"We considered ourselves lucky, for neither of the singers was engaged on the day before the benefit. Nevertheless, the two singers disappointed us at the last moment.

"One of them complained of being 'tired' and 'wanted to stay abed,' and the other wanted to go somewhere else."

When the press agent of these singers supplies us with matter concerning their "patriotic activities" we shall know where to put it.

*Splendid — Now Let's Hear What the
Composers Think of t'e Idea*

Dear Cantus Firmus:

The suggestion to program-makers made in your columns last week is so good it seems an impertinence to offer anything more. But up to date I have contributed nothing to this discussion, and perhaps it isn't right for me to stay out any longer.

Here is my mite: Leave names of composers off the programs altogether. Simple, isn't it? Besides, it will conserve printers' ink. Where business is dull, it might stimulate interest to offer prizes to such as can figure out the nativity, private sentiments, political predilections and previous condition of servitude of any composer represented.

Hoping that it has been given to me to help a little, I remain,

Yours very respectfully,

MARGARET RICE

Arthur Shattuck Tour,
Milwaukee, Wis., Sept. 10, 1918.

And Edward Bernays in the Army!

Where is Geraldine Farrar? A whole fortnight has passed and we have only read forty-seven stories concerning her hair-raising exploits in the "movies."

A tabulation of the reports concerning Miss Farrar shows that she has been knocked unconscious twelve times; has rescued four drowning persons, has strangled one mountain lion, has escaped death seven times in automobile accidents, and so on.

CONTEMPORARY AMERICAN MUSICIANS

No. 34
Olga
Samaroff

OLGA SAMAROFF (née Hickenlooper), pianist, was born in San Antonio, Tex., on Aug. 8, 1892, of German-Russian ancestry. She began

her musical studies at the age of five, studying with her mother and grandmother. The latter, Mrs. L. P. Grunewald, had formerly been a concert pianist in Munich and later in New Orleans. Later Miss Samaroff went to Paris, studying with the elder Marmontel and Widor. In 1895

at the Paris Conservatory, she was admitted into the class of Elie-Miriam Delaborde, being the first woman to

whom such admission was granted. For short periods she also studied with Ernest Hutcheson, Ernst Jedlicka and Constantin von Sternberg. Her study of the organ was made under Hugo Riemann in Berlin, and later she took up the study of the harp with Carlos Salzedo. While in Paris she pursued her general education in the Convent du St. Sacrement in Paris.

Her first professional appearance on any stage was in New York City, when she appeared as soloist with the New York Symphony Orchestra, Walter Damrosch conducting, on Jan. 18, 1905. This was followed by her London debut the following year. Since then she has made extensive tours, giving concerts in London, on the Continent and especially in the United States, where she has appeared with all the leading orchestras, as well as jointly with the most prominent soloists. In 1911 Miss Samaroff was married to Leopold Stokowski, now conductor of the Philadelphia Orchestra. She makes her present home in Philadelphia.



Olga Samaroff

We are beginning to grow concerned about Miss Farrar's silence.

Musical News of Charles City

[Correspondence]

CHARLES CITY, IOWA, Sept. 7.—The local correspondent for this section has had a real live war garden this season. A unique feature of it is that it is not located at her back door, the usual place for a garden, but twelve miles distant, at her summer home at Nashua. Miss Caldwell, who has charge of the Public Library at Charles City, goes to the garden every ten days during the season. This is all the care it receives in the meantime. It was started the first of April and all work of the season, with the exception of spading, was done by Miss Caldwell on

these days. The first romaine in this section was successfully raised in this garden. Ten different vegetables were raised most successfully this year. The size of the garden is 1200 sq. ft. A good supply of hardwood ashes is used as fertilizer.

Sir!

Dear Cantus Firmus:

I liked your Caruso story immensely and know everybody else did.

Your suggestion for program-making should be faithfully followed by every concert-giver.

You deep one!

Always faithfully yours,

A. W. W.

New York, Sept. 11, 1918.

Mabel Daniels Winner of Girl Scouts' Song Contest

Her Composition, "On the Trail," Accorded First Place in Competition Conducted by the Musical Alliance of the United States — Mrs. H. H. A. Beach, Gena Branscombe, Fay Foster, Margaret Ruthven Lang and Harriet Ware the Judges

THE Musical Alliance of the United States this week announced the results in the competition instituted by the American Girl Scouts last April. As will be recalled, *MUSICAL AMERICA* announced in its issue of March 30 that the Girl Scouts extended, through "The Musical Alliance of the United States," an invitation to American composers to provide the Girl Scouts with a suitable marching song.

Five judges, all widely known American women composers, including Mrs. H. H. A. Beach, Gena Branscombe, Fay Foster, Margaret Ruthven Lang and Harriet Ware, were appointed to examine the manuscripts.

The competition closed on June 1 and over the summer months the five judges have passed on the songs submitted. A large number of manuscripts were received by the Musical Alliance from all parts of the country, showing that the interest in the Girl Scouts' competition was nationwide. The decision of the five judges and the committee of the Girl Scouts, the latter represented by Ada M. Gates, Ellen Mary Cassatt and Mrs. John Henry Hammond, has given first place to the song, "On the Trail," by Mabel W. Daniels. This song will become the official song of the American Girl Scouts.

Honorable mention in the competition is made of Samuel Richards Gaines's

song, "True as Steel," and mention to the "Road Song," by W. B. Olds. The matter of publication is to be discussed



Photo by Marceau, Boston

Mabel Daniels, Winner of the Girl Scouts' Song Contest

by the executive board of this organization and Miss Daniels, the winning composer.

FELY CLEMENT A NEW ADDITION TO LA SCALA FORCES



Fély Clement, Mezzo Soprano

Fély Clement, one of Oscar Saenger's artists, has been engaged to sing leading mezzo-soprano rôles this season with La Scala Opera Company, which will tour the country. Mme. Clement was for two years a member of the Boston Grand Opera Company, with which organization she won high praise for her performances, among them the rôle of Bizet's heroine in "Carmen," in which she is said to be notably successful.

The Singing Americans

Congressman Riordan, just back from the French front, said recently: "In every place where our men have appeared we found a new and revived spirit among the civil population. Our men came whistling and singing."

"Pessimists asserted such expressions of cheerfulness would cease after experience in the front lines. I think the real thrill came when the Americans returned from the trenches, still whistling and singing."

SERVICES FOR OSCAR SPIRESCU

Consul Calls Him "Roumania's Greatest Musician"—Impressive Program

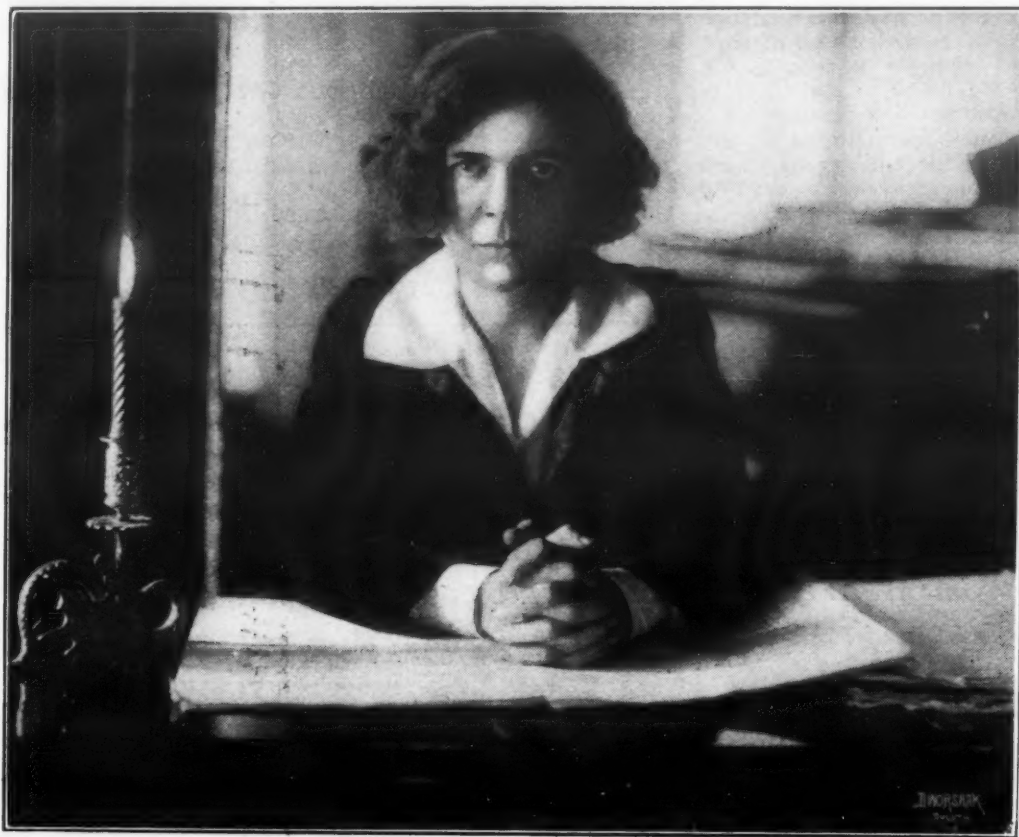
Five hundred persons attended the services at the Campbell Funeral Church, Broadway and Sixty-sixth Street, on Sept. 12, for Oscar Spirescu, known internationally in music circles as a conductor, who died suddenly on Sept. 7.

Roumanian Consul Willis delivered the funeral address, and his remarks characterized Mr. Spirescu as "Roumania's greatest musician." Addresses were also made by Alexander Kahn and Capt. Joseph Morrison of the Roumanian army.

The musical program was presented by the Strand Orchestra, under the direction of Carlo Edouard. The orchestra played several numbers. John Phillips and Alys Michot, soloists, sang "Abide with Me" and the "Crucifixus."

The body was temporarily placed in a receiving vault at Woodlawn Cemetery and will be buried later in Roumania.

Ethel Leginska's Songs to Be Feature of Many Concert Programs



Ethel Leginska, Composer-Pianist, Who Has Passed Summer in Developing New Powers

THERE was a significant silence about Ethel Leginska's doings this summer—a silence that might denote that there were no "doings" in connection with the little pianist. It did not seem possible that two whole months could be spent by her in "just vacation," not

even after a concert season that should have exhausted the strongest and most travel-hardened of artists.

At last the secret came out—Leginska had been composing. Not content with merely interpreting the musical thoughts of others—even though in her hands interpretations became creations—she sought expression for her own musical thoughts, and in so doing has revealed another side of a richly gifted nature.

Under the guidance of Ernest Bloch, Mme. Leginska has composed during the past two months five songs, a piano composition and partly finished a quartet for strings. Questioned as to how she got started on the path of composition, the little pianist related that a year or so ago she wrote a song called "In a Garden," which her friend, Rafael Diaz, tenor of the Metropolitan Opera Company, heard and immediately asked permission to sing in public. Trying it out in manuscript form, he found it went so well with audiences that he was invariably called upon to repeat it—and to date has sung this song over one hundred times in public.

From that time, whenever a poem or

bit of verse appealed to her, Mme. Leginska put it aside and this summer after her concert season was over, she started to set these verses to music.

The result—so all who have heard her compositions say—is remarkable, and during the coming season audiences all over the country will have an opportunity to judge for themselves, as already several prominent singers have placed Leginska songs on their programs. For instance, Arthur Middleton, the well-known baritone, will sing "The Gallows Tree" and "Forgotten," both of which he calls "gems." Marcia van Dresser, the soprano, will also use one of the Leginska songs, called "Sorrow," and Rafael Diaz will give a group of three of them at his Aeolian Hall recital. These are "At Dawn," "I Have a Rendezvous with Death" and "In a Garden." At her joint recital with Miss Leginska in Detroit, Nina Morgana will sing a group of her songs to the composer-pianist's own accompaniment.

Thousands Attend First Community "Sing" at Zanesville, Ohio

ZANESVILLE, OHIO, Sept. 16.—Zanesville's first big public community "sing" was given Sept. 5 at McIntire Park, under the able direction of Mr. Hoenig of Columbus. This great "sing," attended by thousands, was given in conjunction with the last Hoge Municipal Band concert at the park. Mrs. Frederick Grant was chairman of the community "sing" committee, under the auspices of the Red Cross Society. From the park Mr. Hoenig went to the splendid new Liberty Theater and conducted another "sing." This splendid success was repeated at the Grand, Imperial and Quimby's theaters. O. D. L.

Lydia Ferguson Sings in Many Red Cross and Camp Concerts

Lydia Ferguson, soprano, has done considerable singing in Red Cross and camp concerts during September, appearing as soloist in charming programs given at Governor's Island, Sept. 4; Bannhurst (L. I.) Club, Sept. 9; New York, Sept. 12; Edgemere Community Club, Sept. 15; Fort Totten, Sept. 17, and Fort Hamilton, Sept. 19.

Arturo Papalardo Pupil Heard

Adela Gulbrandsen, soprano, artist-pupil of Arturo Papalardo, New York vocal teacher and coach, was recently heard in a recital for the benefit of the Chester Valley branch of the American Red Cross Association at Glen Loch, Pa. Mr. Papalardo gave splendid support at the piano.

Mischa Elman, the violinist, will make his first appearance in concert this season at the Hippodrome, New York, Sunday afternoon, Sept. 22.

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PERCY RECTOR STEPHENS CROSSES ROCKIES, BACK TO NEW YORK

New York Vocal Teacher Returns
After Teaching Summer Class
in Denver

PERCY RECTOR STEPHENS returned to New York last week after a very successful visit to Denver, where he taught for eight weeks. Mr. Stephens went to Denver at the invitation of John C. Wilcox, who acted as his assistant during his stay. In addition to his vocal teaching, which consisted of 560 lessons in eight weeks, Mr. Stephens rehearsed a chorus twice weekly and gave a concert at the Broadway Theater on Aug. 8 for the benefit of the Soldiers and Sailors Club of Denver. The chorus was organized before Mr. Stephens's coming by Mr. Wilcox, Mrs. Bessie Dade Hughes and Mrs. Florence Lamont Abramowitz; they invited the singers, numbering sixty, including many of Denver's leading artists.

In Mr. Stephens's class were many of these prominent Denver singers, seven Denver vocal teachers, Mr. Wilcox, Mrs. Bessie Dade Hughes, Mrs. Florence Lamont Abramowitz, Frank L. Thomas, E. H. Ringquest, J. C. Kendel and Mrs. Maybelle Nash Roesch, and singers and teachers from the States of New York, Michigan, Ohio, Alabama, Nebraska, California, Oklahoma, Kansas, Texas and Oregon. These included seven teachers, in addition to the seven Denver teachers, making fourteen teachers in all.

With Mr. Stephens, Bernard Ferguson and Edward McNamara, both baritones, came to Denver from New York to continue their studies with him. Mr. McNamara appeared with success before the Musicians' Association at the reception tendered Mr. Stephens, and Mr. Ferguson was the soloist at the choral concert and at an organ recital given



Percy Rector Stephens, in the Garden Outside Wolfe Hall, Denver

by Clarence Reynolds at the Municipal Auditorium. He also gave a recital at Boulder, Col. Tsianina, the Indian mezzo-contralto, who studied first with Mr. Wilcox and later in New York with Mr. Stephens, also appeared at the concert as soloist, as did Mrs. Hughes, who sang the solo in the Borodine "Polovetzian Dances," and Alice Forsyth, soprano, one of Mr. Wilcox's gifted pupils. During his stay Mr. Stephens made a motor trip over the Continental Divide, 11,000 feet high. Among those who are coming to New York to study with him is Jeanette Vreeland, a talented lyric soprano of Denver. Mr. Stephens resumed teaching at his New York studios on Sept. 16.

Kathleen Parlow Cancels Planned American Tour

Owing to the impossibility of securing passports out of England at this time and while the war lasts, Kathleen Parlow, the celebrated Canadian violinist, has been obliged to cancel her American tour, which was to have been made under the direction of Antonia Sawyer this season, it is announced.

In a letter received from Miss Parlow last week it was learned that some thirty concerts in the Scandinavian countries, which were to be given this autumn prior to her sailing for America, have also been canceled by her. Miss Parlow and her mother will spend the coming winter in London, instead of at their home at Meldreth in Cambridgeshire.

Florence Parr Gere Completes Some New Songs and a Cantata

Florence Parr Gere, the New York composer, has been spending the summer at Wallack's Point, Conn., and has composed some new songs and a cantata. Two of the songs are to be sung this fall in concerts.

LILA ROBESON TO ENTER CONCERT FIELD THIS FALL



Lila Robeson, American Contralto of the Metropolitan Opera Company

The American contralto of the Metropolitan Opera Company, Lila Robeson, whose singing of the rôles of Amneris, Fricka, Azucena and Ortrud has won admiration for her artistic and vocal endowment, will be heard also this season in concert and oratorio, under the direction of Walter Anderson.

Miss Robeson's repertoire includes all the standard oratorios, rôles in forty

operas and a large list of songs in three languages, which she speaks fluently.

Lucy Gates Booked for Seventy-two Engagements This Season

Lucy Gates, the American coloratura, has already been booked for seventy-two appearances during the coming season, including the Maine Festival, the season of the Society of American Singers in New York and a tour with the Little Symphony, conducted by George Barrère. Beginning in January and ending late in February, Miss Gates will make a transcontinental tour with the Trio de Lutèce. All of March and part of April will be devoted to appearances in Kansas, Texas, Oklahoma and Missouri, which include a tour with the Barrère Ensemble. Three New York appearances are scheduled, two with the

New York Symphony Orchestra, one with the New York Philharmonic and one in Brooklyn, under the auspices of the Brooklyn Institute.

Kentucky Trio Tours Cantonments in the Middle West

The American Institute of Applied Music of New York announces that the Kentucky Trio, Em. E. Smith, violin; C. Zelma Crosby, 'cello, and May Bingham, piano, has been engaged by the head of the Central States Division of the Y. M. C. A. to play at all of the cantonments of the Middle West. The tour begins Oct. 1 and will last until the middle of November.

This gifted organization gave twenty-eight concerts for the Red Cross during the summer and played eight times at Camp Taylor.



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The Alliance, the Musician, and the "Work or Fight" Order

THE following letter, one of a number of similar ones, has been received from a musician, who complains that the local board in interpreting the "Work or Fight" order issued by Provost Marshal General Crowder from Washington has done him an injustice.

C. LEO TAYLOR, Jr.,
33 Harvey Street
Germantown, Pa., Sept. 2, 1918.

Mr. JOHN C. FREUND,
President The Musical Alliance,
New York City.

My Dear Sir:

I am writing to you regarding a matter of vital importance to me, as hundreds of other music teachers in the country.

The local board here has placed me and my work in the "NON-ESSENTIAL CLASS" with the instructions to work or fight. This I consider very unreasonable in view of the fact that I have a class of one hundred and twenty-five enrolled, and consider the work that I am doing vitally essential to the community. Also this year I will pay an income tax which I consider helping the government, in addition to Liberty Bonds, etc. I feel that it would be doing me an injustice to take work paying possibly two or three dollars a day, when at this time I am able to earn at least eight dollars a day. I cannot see what the government intends for us to do under the circumstances.

I understand that the Alliance has taken up the matter with Washington. I will appreciate your advice in the matter.

Enclosed please find check for membership for one year in the Musical Alliance.

Yours very truly,

C. LEO TAYLOR, Jr.

A reply has been sent to Mr. Taylor stating that under recent instructions issued from Washington to the local boards, and as reported in the press, it is incumbent upon the local boards after they have decided that a person is not engaged in productive or necessary work to aid us in winning the war, to furnish him with employment for which he will receive at least as much as he has been earning in the activity which he has been pursuing, and until that time comes he is not called upon to give up his job.

It is, of course, difficult to pass upon the action of the board in Germantown without knowing more of the circumstances than appear from Mr. C. Leo Taylor, Jr.'s letter. However, if the case as reported is one of discrimination against the musician and music teacher as being engaged in non-productive and non-essential work it is simply one of numerous others which have been brought to our attention and which, as our readers know, has resulted in the Provost Marshal General's reply to our request for a definite ruling to the effect that he would not go beyond the instructions already issued, and that their interpretation must be left to the local boards.

That under the edict issued by the Provost Marshal there would be many cases of injustice by local boards, not only with regard to musicians but with regard to others engaged in professional work is manifest, for the simple reason that the intelligence of the members constituting the local boards differs very largely. Even in great cities like New York, the action of the local boards has differed greatly. With some of the boards, where men of breadth and experience in affairs have been in control, cases of gross

injustice have been almost unknown. On the other hand, where narrow minded, uneducated men have been in control cases of injustice have undoubtedly been frequent.

On the broad issue as to whether a musician or a music teacher, or anyone, indeed, earning his living by music, is engaged in work which is non-productive and non-essential there can be no difference of opinion, for it virtually resolves itself into a discrimination against music as something that can be dispensed with when the nation is at war. Here, of course, all sensible people will be of one mind, namely, that such discrimination is unjust, uncalled for and can lead to no good end.

There is, however, a point of view in the matter which should not be lost sight of.

This nation has become involved in the greatest war the world has ever known. Issues are at stake of greater importance than the average man, with the war several thousands of miles away, is apt to realize. These issues are not alone material, but touch the very life of the nation. For these reasons it follows that however much we may disagree with the action of certain officials at times, however much we may question the wisdom of some of the edicts issued by the administration, however much we may protest against certain tax features, we must never lose sight of the fact of the gravity of the problem that has been placed before those in power, to whom we look to guide us to victory. Their responsibility is tremendous.

While, therefore, we may object at times, and with reason, while we may discuss the rulings of certain officials, and even condemn them, we should exercise forbearance and great charity in the matter, and not be captious or inclined to judge harshly men who in their official position, while they may err at times, are undoubtedly earnest and sincere in their desire to do what is right and meet the tremendous issues that are presented to them. And it is but fair, with regard to the Provost Marshal himself, to state that at the time his original order was issued he said he expected the local boards that had to pass upon the various cases presented to them to do so "with intelligence and sympathy."

John C. Freund

President The Musical Alliance of the United States.

Hopes to Enlist More Members for the Alliance

I have been asked by Mme. Leonora Gordon Foy to join the Musical Alliance of the United States. In desiring to become a member of the Alliance let me give this brief quotation from Shakespeare's "Merchant of Venice": "Let none presume to wear an undesired dignity."

The small measure of my own achievements in this period of great national trial impresses me. It is beyond my power to express the greatness of music to assist and sustain those who have assumed the burden of our defense. The achievements of music have been written "large" by men and women whose names are household words.

I am more than ever impressed with the vital force of music as in the development of mind concentration. It is not only a joy to the ear, but an infallible means of imprinting thoughts on the brain.

The security of world-wide liberty lies much in the liberal cultivation of music. In carrying out the serious purposes of music for the Y. M. C. A. in camp life, I hope to enlist members among those in sympathy with the aims of the Alliance.

A vote of thanks is due Mme. Leonora Gordon Foy from all those whom she interests in the Musical Alliance.

KATHLEEN M. SHIPPEN.
San Diego, Cal., Aug. 13, 1918.

Another Well-Known Musician Joins

I hereby apply for membership in the Musical Alliance, and enclose annual dues of \$1.

Mme. HERMAN HENRICHSON,
Bushwick Conservatory of Music.
Brooklyn, N. Y., May 7, 1918.

Another Member from Chattanooga, Tenn.

I hereby apply for membership in the Musical Alliance, and enclose annual dues of \$1.

MATTIE JAMES.
Chattanooga, Tenn., May 7, 1918.

William C. Klumpp Joins

Enclosed please find \$1 for membership in the Musical Alliance.

WILLIAM C. KLUMPP.
New York, N. Y., June 4, 1918.

Thanks for the Opportunity to Operate

Thanks for this opportunity to cooperate. Every professional musician and teacher should join the ranks and insure the positive and rapid growth of our musical life in America, as well as its universal recognition.

EDWIN FELLER
Norfolk, Va., Aug. 20, 1918.

Much Interested in the Movement

I am enclosing \$1 for dues and my application for membership in the Alliance. I am very much interested in the movement and hope for the greatest success.

MARTHA E. KIER.
Blairsville, Pa., July 23, 1918.

Harry Cowles of Albany (N. Y.) Joins

Enclosed please find \$1 for membership in the Musical Alliance.

HARRY COWLES.
Albany, N. Y., Aug. 23, 1918.

Proof of Sympathy with the Aims

In proof of my sympathy with the aims of the Musical Alliance, I enclose my check for membership. We enjoy MUSICAL AMERICA very much and have already placed it in our public library.

CLARA KOONS.
Lambertville, N. J., July 31, 1918.

Mrs. R. M. Holroyd of Selma (Ala.) Joins

Enclosed please find \$1 for membership in the Musical Alliance.

Mrs. R. M. HOLROYD.
Selma, Ala., Aug. 28, 1918.

Will Surely Help to Make America Musical

Enclosed find check for \$1 annual subscription to the Musical Alliance. The fruition of the aims of the Alliance will surely help to make America musical.

Mrs. F. S. WARDWELL.
Stamford, Conn., Aug. 28, 1918.

Ebbie Moyer of Springfield (O.) Joins

Please accept my check for \$1 for annual dues to the Musical Alliance.

EBBIE MOYER.
Springfield, Ohio, Aug. 28, 1918.

THE MUSICAL ALLIANCE OF THE UNITED STATES

(INC.)

JOHN C. FREUND, President

MILTON WEIL, Treasurer

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1. To demand full recognition for music and for all workers in the musical field and musical industries as vital factors in the national, civic and home life.
2. To work for the introduction of music with the necessary musical instruments into the public schools with proper credit for efficiency in study.
3. To induce municipalities to provide funds for music for the people.
4. To aid all associations, clubs, societies, individuals whose purpose is the advancement of musical culture.
5. To encourage composers, singers, players, conductors and music teachers resident in the United States.
6. To oppose all attempts to discriminate against American music or American musicians, irrespective of merit, on account of nationality.
7. To favor the establishment of a National Conservatory of Music.
8. To urge that a Department of Fine Arts be established in the national government and a Secretary of Fine Arts be a member of the Cabinet.

Application for membership by those in sympathy with the aims of the Alliance, accompanied by One Dollar for annual dues, should be sent to the Secretary.

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C. A. FICHTNER.
Clarksburg, W. Va., Aug. 6, 1918.

Frank Wright of Brooklyn a Member

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FRANK WRIGHT.
Brooklyn, N. Y., Aug. 6, 1918.

William Scherzer of Philadelphia Joins

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WILLIAM SCHERZER.
Philadelphia, Pa., June 10, 1918.

Emile W. Maass of Lebanon (Pa.) a Member

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EMILE W. MAASS, JR.
Lebanon, Pa., July 13, 1918.

Two New Members from Virginia

Herein are \$2, one for my subscription to the Musical Alliance and one for Eleanor Higginson, Ivy, Va.

AUGETTE FORET.
Ivy, Va., July 5, 1918.

Mrs. Ena Sanders of Cedar Springs (Mich.) Joins

Enclosed please find \$1 for membership in the Musical Alliance.

MRS. ENA SANDERS.
Cedar Springs, Mich., July 13, 1918.

A Member from Christiania, Norway

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VIOLA SWENSON.
Christiania, Norway, July 1, 1918.

Another Music House Joins

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FRIANT MUSIC COMPANY.
Camden, N. J., July 6, 1918.

Convinced the Alliance Is Really Doing Something

Enclosed is my check for \$1 for membership in the Alliance. After reading the last number of MUSICAL AMERICA I am convinced that it is really doing something and is surely worth while. Every American musician should support it.

GEORGE HERBERT FAIRCLOUGH.
St. Paul, Minn., Aug. 23, 1918.

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Five New Members from Hamilton, N. Y.

I am enclosing application blanks with checks to cover annual dues for membership in Alliance for the five persons whose names are given on blanks enclosed: E. Jane Wisenall, Covington, Ky.; Walter L. Rohrbach, York, Pa.; George H. Dockham, Manchester, N. H.; Leila M. Bartholomew, Ithaca, N. Y., and Benton T. Scales, Philadelphia, Pa.

WILLIAM H. HOERNER.
Hamilton, N. Y., Aug. 20, 1918.

Miss Ruth Plummer of Forest City (Ia.) Joins

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RUTH PLUMMER.
Forest City, Iowa, Aug. 20, 1918.

Ruth B. Mitchell of Andover (Mass.) a Member

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RUTH B. MITCHELL.
Andover, Mass., July 30, 1918.

Angileen Gifford-Runser Joins

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ANGILEEN GIFFORD-RUNSER.
Erie, Pa., July 30, 1918.

A. H. Morse of Brookline (Mass.) Joins

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ADELBERT H. MORSE.
Brookline, Mass., July 31, 1918.

A Member from Frederick, Md.

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REBECCA HEIDELBERGER.
Frederick, Md., June 5, 1918.

H. S. Piquette of Bridgeport, Conn. a Member

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H. S. PIQUETTE.
Bridgeport, Conn., June 5, 1918.

Glenmore Snyder of Hagerstown (Md.) Joins

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GLENMORE N. SNYDER.
Hagerstown, Md., July 27, 1918.

Mrs. William T. Moke of Pittsburgh a Member

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MRS. WILLIAM T. MOKE.
Pittsburgh, Pa., Aug. 12, 1918.

Wm. Shafenberg of McKeesport (Pa.) Joins

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WILLIAM SHAFENBERG.
McKeesport, Pa., Aug. 1, 1918.

Lynette Field of Wellsboro (Pa.) Joins

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LYNETTE FIELD.
Wellsboro, Pa., Aug. 1, 1918.

Another Member from Honolulu

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Mrs. P. E. SPALDING.
Honolulu, T. H., Aug. 1, 1918.

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WM. W. NORTON.
Grand Forks, N. D., Aug. 12, 1918.

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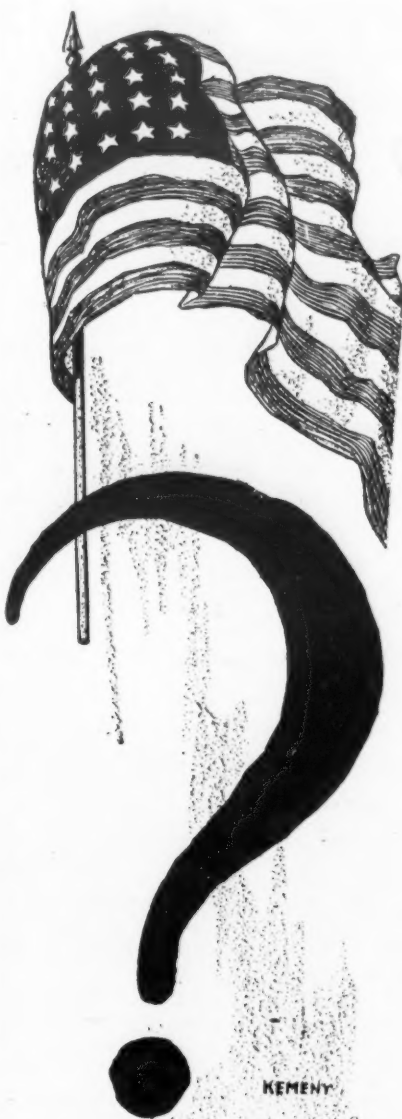
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Who whines or growls about the little sacrifice he is asked to make?

Who gets panic-stricken and thinks that it would be better to compromise with the Hun and listens to the serpent whisperings of German propaganda?

If such an American exists let him realize what Germany has done to Russia, which gave in and negotiated a cowardly peace.

There is only one thing for us all to-day and that is war to the bitter end—war until the Hun is utterly and completely destroyed.

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ALICE SJOSELIUS TO MAKE FIRST TOUR IN AMERICA THIS YEAR



Alice Sjoselius, Soprano, Who Cancelled Her Five Years' Contract in German Opera to Return to America

The above pictures of Alice Sjoselius, soprano, and her brother, Lieut. Sjoselius, was taken during his recent visit

on leave at their home in Duluth, Minn. Miss Sjoselius is the American soprano who cancelled a five years' grand opera contract in Germany because her only brother had enlisted in the American army, and no persuasion could reconcile her to singing in the country against which he was fighting. Miss Sjoselius opens her first American tour with a concert at Orchestra Hall, Chicago, Oct. 6.

Rosalie Miller, the young soprano, prolonged her holiday visit in the Berkshires in order to attend the Chamber Music Festival at Pittsfield, Mass., this week, prior to entering upon a busy fall season.

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Francis Rogers Provides a List of Songs for Soldier Audiences

To the Editor of MUSICAL AMERICA:

In common with everything else in this world, the art of song-writing is certain to be profoundly influenced by the war. What will result in Europe I am not qualified even to guess, but I am certain that in America we can with reason expect an evolution toward something much sturdier, truer and more beautiful than anything our country has yet produced. Hitherto our song-writers have turned too persistently to Europe for their inspiration, and their methods and their songs have, with rare exceptions, been neither European nor American. They have followed Strauss and Debussy, when they would have much more wisely tried to learn the secrets of Stephen Foster.

The singers have been the first to notice that a new order of things has set in. They have gone to the camps to sing and have found that only a few of the songs by our best known composers appeal to the boys, whose taste is all for simple, straightforward sentiment, whether grave or gay, and simple, straightforward melody. The boys are right in this, and their taste will soon be the taste of the whole country. The singers that have sung in the camps know that there is no audience anywhere so keen and so responsive to their efforts as the camp audience, and composers will do well to realize that the future of their art lies in their ability to touch the hearts and to awaken the musical instincts of the generation of which the camp audience is truly representative.

For the benefit of the singers going to France with the Y. M. C. A. I have compiled a list of songs that, in my opinion, are likely to please a camp audience. It is, of course, by no means a complete list. I am sending it to you in the hope that it, together with my letter, will provoke amplification and discussion among your readers. The future of song-writing in this country depends on the sensitiveness of our composers to the opportunity that is now undoubtedly theirs. Will they rise to the occasion?

FRANCIS ROGERS.

Southampton, N. Y., Sept. 9, 1918.

A list of the suggested songs follows:

"Banjo Song," "Uncle Rome," Sidney Homer; "Ma Little Banjo," Dichmont; "House of Memories," Aylward; "The Rosary," Nevin; "At Parting," J. H. Rogers; "Rolling Down to Rio," German; "The Little Winding Road," Ronald; "Invictus," Huhn; "My Laddie," Thayer; "I Have a Girl," Chadwick; "Irish Love Song," Lang; "Love's Sorrow," Shelley; "Good-bye to Summer," Tosti; "I Fear No Fate," Adams; "Irish Lullaby," Foote; "Keep on Hopin'," Maxwell; "Sweet Little Woman of Mine," Bartlett; "Little Mother of Mine," Burleigh; "Mother of Mine," Tours; "Mother Machree," Olcott; "Dear Old Pal of Mine," Gitz-Rice; "In an Old-fashioned Town," Squire; "Tommy Lad," Margetson; "Friend of Mine," Sanderson; "The Magic of Your

Eyes," Penn; "A Perfect Day," Jacobs-Bond; "The Little Irish Girl," Lohr; "The Little Grey Home in the West," Lohr; "Rose in the Bud," Foster; "I Hear You Calling Me," Marshall; "Macushla," "Somewhere a Voice is Calling," Tate.

Appreciation!

To the Editor of MUSICAL AMERICA:

It is with great pleasure that I renew my subscription to the great paper which has the distinction of claiming you as its editor. It is no wonder that MUSICAL AMERICA is conducted on so high a plane, nor that its standard is so high, when such motives are only the reflection of the mind and character of the editor.

JAMES H. GRIFFITH.

Salisbury, N. C., Sept. 2, 1918.

Prefers Anthem in Key of A Flat

To the Editor of MUSICAL AMERICA:

I have been following with keen interest the letters to MUSICAL AMERICA in reference to the "singable key" in which to render the "Star-Spangled Banner." From a summer's experience in conducting "sings" in the outlying districts near Philadelphia, I did not fail to use the anthem in A flat after hearing how many people stopped singing the phrase "the land of the free" when the anthem was in B Flat.

When I questioned why so few were singing that latter phrase the reply came, particularly from the male portion of the chorus, "too high." The question was settled then and there and we now are singing it in A Flat and the volume of sound on "the land of the free" becomes inspiring and convincing,

for there is no thought among these untrained singers other than to make the words tell, and from start to finish it is sung with hearty confidence and conviction.

Sincerely yours,
SUSANNA DERCUM.

Philadelphia, Sept. 7, 1918.

Predicts That Tax Would Mean Death to Many Clubs

To the Editor of MUSICAL AMERICA:

William R. Chapman has talked in person with our Congressman White with regard to the proposed 20 per cent tax on all concert tickets. We have also written to Senator Hale and Senator Fernald. Mr. Chapman is heartily with you in the good work you are doing.

I do not know what the women's musical clubs in New York will do, but a 20 per cent tax would mean death to many of them who conduct the business of such clubs on a co-operative plan—not for money-making, but to return to each member full value in music for the amount paid in dues. Many of the members of clubs will no doubt rather drop out than pay the 20 per cent tax, so that the amount realized will be less than it is now, under the 10 per cent rate.

Many of the music festivals through the country will undoubtedly be affected by the proposed tax, if it is maintained, and that would be a calamity, for, as Mr. Chapman truly says: "Music is the strong educational force that must stand back of the morale of our nation!"

(Mrs. Wm. R.) EMMA L. CHAPMAN.

Shelburne, N. H., Aug. 24, 1918.

ORVILLE HARROLD SCORES AGAIN IN RAVINIA OPERA



Orville Harrold, the Brilliant American Tenor, as the "Duke" in "Rigoletto"

In filling a ten weeks' engagement at Ravinia Park this summer in "Marta," "Faust," "Lakmé," "Tales of Hoffmann," "Rigoletto," "Barber of Seville," "Lucia," "Manon" and "Traviata" Orville Harrold, who re-entered the concert and opera field last spring, justified his decision of a year or so ago to take an entire season for rest and study.

Solid bookings for the next two months indicate the popularity that Mr. Harrold enjoys.

Soloists Aid in Children's Concert at Columbia

At the third "Children's Twilight Concert" at the Columbia University Gymnasium, New York, on Sept. 5, the soloists were Neira Riegger, soprano; Dan Beddoe, tenor, and August Rada, boy soprano. These concerts, which are given under the auspices of the Y. M. C. A. Song Leader's Training School, have proved successful. On this occasion community singing was a feature and patriotic songs by Baskette, Breiten-

feld, Flotow and Powell were sung by everybody present. The men in the Song Leaders' School sang "Suwanee River" and "Love's Old Sweet Song," under Mr. Lawrence's inspiring direction. The program opened with "America" and closed with the "Star-Spangled Banner." Elmer Zoller assisted at the piano.

Herman Sandby Impresses Audience at Bar Harbor, Me.

BAR HARBOR, ME., Sept. 5.—The Building of Arts was filled with an appreciative audience Wednesday afternoon to

listen to the 'cello recital by Herman Sandby for the benefit of the Naval Reserve Y. M. C. A. Mr. Sandby opened his program with a Valentin Sonata and followed it with numbers by Dvorak, Sibelius, Cui and Boccherini. Special interest was shown in the Scandinavian folk music arranged by Mr. Sandby for flute, 'cello and piano.

In these numbers Mr. Sandby was assisted by Mrs. Ethel Cave-Cole, pianist, and Arthur Brooke, flautist of the Boston Symphony Orchestra. Mr. Sandby made a profound impression.

Sacramento Violinist to Arrange Concerts for Soldiers at the Presidio

SACRAMENTO, CAL., Sept. 2.—In the absence of Orley See, violinist and teacher, from Sacramento, Diantha Simms, pupil of Theodore Spiering, will come from the East to take over the large class and carry on the work until Mr. See's return. Mr. See has entered the Y. M. C. A. service and is stationed at the Presidio, San Francisco, as social director. Among his duties are the arranging of about sixty concerts monthly, covering the entertainment for four Y. M. C. A. buildings.

On Aug. 26 he appeared in joint recital at the "Y" building at Mare Island with Mr. Robley, who has charge of the University Extension Work in California.

Penelope Davies Booked for Fall Tour in Canada

Penelope Davies, the New York mezzo-contralto, has been spending the summer with her parents in Canada at Edmonton, Alberta. Miss Davies is booked for a fall tour in Canada, which includes a concert for "war veterans" in Edmonton on Oct. 10; Calgary, Oct. 14; Winnipeg, Oct. 16. Arrangements are now being completed whereby she will also fill engagements in Toronto and Ottawa before returning to New York on Nov. 1.

On this date Miss Davies will resume her post as contralto soloist at the Madison Avenue Baptist Church.

Leo Sowerby, the Composer, Now an Army Band Leader

A visitor to the executive offices of MUSICAL AMERICA this week was the brilliant young Chicago composer, Leo Sowerby. Mr. Sowerby is a second lieutenant in the United States Army, being bandmaster of the 332d Field Artillery and is now stationed at Camp Mills with his band.

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TAMING THE UNRULY TONGUE AS A SOLUTION OF VOCAL PROBLEMS

May Laird Brown, New York Diction Teacher, Finds That Proper Pronunciation Focussed in Front of Mouth Acts as Tremendous Aid in Tone Production

AMONG the many gargoyles that squat their ugly forms on every available niche and corner of the Cathedral of Notre Dame in Paris, one on the cornice has an added claim to distinction. Its peculiarity lies in sticking a great length of tongue out of its mouth—evidently in derision of all Paris.

Upon the wall of May Laird Brown's studio hangs a replica of this stone imp. Knowing that this teacher of diction has found in the proper use of the tongue a solution to many of the vocal problems that confront teacher and pupil, the writer questioned Miss Brown as to the significance of its presence.

"When I went to Paris," said Miss Brown, "I discovered that this gargoyle was sitting on Notre Dame doing tongue exercises, and I put him here as an example to my students. The only unfortunate thing about it is that he is doing his exercises all wrong." Which set us to talking about the right use of the tongue and its relation to good singing.

Much has been the talk of late concerning proper diction in regard to vocal training, but to Miss Brown the subject still requires much explanation; still, so to speak, requires a missionary to propagate its ideals, as it is not yet fully comprehended. So few understand the relation of diction to tone production that the subject, despite the attention given to it, is still relatively neglected.

In a recent article by a well-known vocal teacher he states that the secret of good singing is dependent on two things: "a perfect control of the breath both as regards inhaling and exhaling, and upon the fine art of perfect pronunciation, which is now called diction." This definition is one which Miss Brown believes vocal teachers would endorse, and with which she, as a diction teacher, would agree. However, the writer of the article, Miss Brown believed, had neglected to state that pronunciation alone is not diction. Diction implies also the correlation and co-ordination between tone production and the pronunciation of the words.

Often, Miss Brown pointed out, one finds that the artist seems to be pronouncing words in front of her tones, or singing behind her articulation. There seemed no apparent co-ordination between tone and word. In the opinion of this diction teacher, the great secret of singing is to be found in the co-ordination of the two branches of singing—they must be simultaneous and come from the one impulse.

Miss Brown's solution to the problem lies in the proper use of the tongue, the taming of the lingual organ to obedience. Most teachers agree that an incorrect use of the tongue hinders good tone production. The fact that this organ is attached to the larynx at its base renders it of extreme danger to the vocalist if used thoughtlessly, as any stiffening in this part of the throat will seriously hamper and injure tone production. Misuse of the tongue readily leads to such a fault, and the cure of so vital



Photo by Campbell Studio
May Laird Brown, the New York Diction Teacher

a vocal ailment makes ground for many errors.

It is the custom of many teachers, explained Miss Brown, to emphasize to their pupils that the tongue must be kept lowered during singing. In the past it was the wont of some teachers occasionally to illustrate this theory by holding down the tongue with a spoon, or performing some similar physical operation on the pupil. Of course, this continual warning and this method of remedying the fault made the matter something of an obsession. The control of the tongue became an ever-conscious thought, and prevented the spontaneous action of the voice. Miss Brown is emphatic in her statement that any effort to control the tongue from the back is highly detrimental to the vocal student. The control of the tongue must be centered in the tip, and it is here that the effort of correction must be focussed. Grave is the necessity to keep the larynx from stiffening, but this preventive work must be accomplished by teaching the tongue to work correctly through proper exercises. This can be done in a surprisingly short time, and the pupil is very soon able to make the correct tongue actions entirely subconscious and spontaneous.

Of course, many are the cautions made to the pupil against raising the back of the tongue while singing and of keeping the tongue in submission. The pupil adheres to these warnings during the hours of vocal study, but during her far more numerous hours of conversation she permits the erring organ to assume again all its faulty positions, thus preventing the acquirements of proper habits. With the proper training, the tongue can be made to act properly and freely not only in vocal work, but also habitually in speech.

Speaking in Front of Mouth

If singers made it a point to enunciate with the tip of the tongue and not to use the back of the tongue, Miss Brown believes, many of the vocal difficulties with which teachers are confronted would be eliminated. Freedom of the tip of the tongue, and the centering of the pronunciation in the front of the mouth may be attained through exercises. The relation of this tongue freedom to tone production and the connec-

Co-ordination of Words and Tone by Exercising the Tongue Tip—Defining the Connection Between Proper Speech and Musical Interpretation

tion between the placing of the pronunciation and the tone is very apparent. If one pronounces the vowels which are naturally sounded in the front of the mouth, one finds that the tone produced is bright and resonant. By proper use of the tongue all the darker vowels which too frequently are enunciated in the back of the mouth may be focussed in a freed tongue tip, with the result that the singer may obtain the bright, resonant tone at will on any of these sounds.

The best time to attack the question of enunciation would be in childhood, where imitation is the best method of establishing good habits. In adults it can, however, be treated by acquainting them with the mechanical process of the action and by demonstrating the difference produced in vocal sound by the placement of the vowel.

Her Own Experience

In Miss Brown's own experience is a distinct example of how proper enunciation may improve the voice and how closely akin is proper pronunciation and tone production. When very young she had throat trouble which left her with an extremely bad speaking voice. Besides bad enunciation, Miss Brown says, her voice had absolutely no carrying power. By a friend, a vocal teacher, she was induced to take lessons, as the teacher thought it would benefit her speech. Her deficient enunciation constantly hindered Miss Brown, until there was brought to her attention the books by Dora Duty Jones treating on the subject of diction. She read her books and became extremely interested in the theories expressed, and that summer went to England to study with Miss Jones. The results of her instruction in diction Miss Brown found of tremendous importance. She had made great strides in the control of her voice, and its carrying power was so improved that Miss Brown feels confident she could now fill almost any size auditorium with it. To the listener its full resonance is immediately apparent. As to her former singing teacher, when Miss Brown came back to her after the lessons in diction, she could hardly be convinced that her pupil had not taken vocal lessons, so much had it improved the tone production.

In Miss Brown's own diction teaching she does no work with elocution or dramatic students at all, working only with vocal students from the different vocal studios, who are sent to her by their

teachers. First, through proper exercises, the students are taught to correct speech defects, to use their tongues freely and to concentrate pronunciation in the front of the mouth. After that they study the co-ordination of tone and pronunciation. The pupil sings the song she is at present studying with her vocal teacher, and by learning the proper methods of enunciation is able to correlate the two. Often Miss Brown brings all her pupils together, and there is mutual criticism of the work. Because of the friendly spirit and show of sympathy on the part of the pupils to each other, these "class-lessons" have helped them all greatly.

There is, as Miss Brown says, a close and natural alliance between proper diction and interpretation. After all, the composer writes his song generally around a text, and hence in the words as much as the melody is to be discovered the meaning of the song. With the proper control over pronunciation the pupil is able to indicate clearly the composer's meaning—to bring out forcibly the expression of the verse. Especially in the works of the French writers does this diction teacher find that the text assumes a great importance. There one notes that the melody generally follows the range of the spoken word and very often the melody is subordinated to the verse. In such songs especially does one discover that a true interpretation of the work necessitates a faultless diction—an ability to pronounce words with the exactitude and finesse which they deserve.

Unfortunately the question of language in America has been far more serious than in any other country. We have had the great problem, as Miss Brown says, of assimilating the many nationalities which come to our borders. Language is one of the great pivots upon which assimilation turns—and thus far we in America have not given it sufficient attention, as is evidenced by the great numbers of persons who never speak English, although they have been here for many years. However, more attention is being given to it now, because of the war, and it is to be hoped that one of the results of the conflict will be the speaking of English by all our population.

With the question of more English, so to speak, Miss Brown sees intermingled the question of better English: the necessity of better speech. America must learn to talk better; this does not mean that we would eliminate the differences in speech between the various sections of our country, but that we would all talk a more mellow English—more like the rich language spoken in England. In a proper use of the tongue, in the subordinating of that impish organ to our will, will be found the solution to the question of proper speech. And undoubtedly, Miss Brown further believes, in the wake of proper speech the vocal teacher will find that many of those complexing troubles with which she is now confronted will disappear.

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U.S. a Breeding-Place for Musical Impostors, Thinks Argentine

Bad Opinion Caused by Inferior Musicians Who Present Themselves as Favorites of Our Audiences and Exhibit Fraudulent Press Notices, It Is Charged—Some Typical Cases—Evil Effect on Sincere Artists

Buenos Aires, Aug. 3, 1918.

IN the opinion of the Argentine the United States is the home and breeding ground for the musical trickster. These people feel sure that anyone is able to cheat the public with impunity in the States. The reason is not far to seek; many artists who have done nothing in the States come here with a big story and fraudulent notices and sometimes these persons even make a temporary success by means of sheer bluff. This state of affairs has its humorous side, no doubt, but it seems a horrible shame that the generous and hospitable Argentines should be so imposed upon. This evil assumes tremendous proportions when one realizes that genuine artists who come here are affected by it. Thus, a true artist and musician comes here knowing that he will probably be under a cloud of suspicion. If he does not make great pretensions he is thought little or nothing of, in only too many cases, and thus artists are seriously hurt by these mountebanks. It is difficult to stop this evil owing to the great distance which intervenes between the two countries—thus the deceit cannot be exposed for at least three or four months and in most cases no one troubles to communicate with the United States

in order to prove that the supposed brilliant press notices, etc., are not genuine. Anyhow, the "artist" in the meantime is able to escape to Chile with fine notices from the Argentine papers, which can easily be obtained.

Many and flagrant are the cases in which the Argentines have been fooled by such deceitful practices. A recent case illustrates the evil. Not long ago a certain violinist came to this country, heralding himself loudly. After hearing him play, my opinion in regard to his art was that he played so badly that only with difficulty could he obtain a position with an ordinary orchestra. His technique was stiff and poor; his rhythm extremely faulty; his tempo atrocious; his intonation incorrect; his musicianship negligible.

Through means unknown to me he obtained an introduction and after appearing at a charity concert in one of the leading theaters, started recitals of his own. The Argentines, having heard but few violinists, know little of the art, and for a time, at least, the violinist gained much notoriety at the expense of the people.

Most of these violinists have never been heard of in the United States. And the press notices which they bring, as they say, from the United States are laughable extravaganzas. They do not hesitate to use the names of the biggest artists and critics as sponsors of their genius.

A French pianist came here, claiming to have been sent by the French Government to help the propaganda for French music. His technique was stiff and old-fashioned in the extreme. He interpreted Debussy according to the edicts of the old school, playing each note equally clearly, not deigning to descend to impressionistic playing. His musicianship was inferior and he had very poor speed. But, most striking of all, he would not memorize, and had to stumble through these compositions which he claimed he had been sent here to interpret for the Argentines, with his notes before him!

What is the result of all this on the Argentines? In time they find out what the musical standing of such fakirs really is; they then believe that anything is good enough for the States and that the North American knows nothing of music. They never realize that these imposters have failed in the United States and have been forced to come here and try to impose on them. These fakirs know all the deceits of the trade and all the stage tricks are at their fingers' ends—this is what deceives the Argentines. Of course, the really great artists are unaffected by this evil, but the sound artists of second rank suffer badly from it and something should undoubtedly be done to prevent further impositions by these fakirs on the hospitable Argentines.

DOUGLAS STANLEY.

Mr. and Mrs. Eddy Appear in Recital in San José, Cal.

SAN JOSÉ, CAL., Sept. 1.—Mr. and Mrs. Clarence Eddy gave a recital last week, assisted by F. Whiting Schuer, who pleased the audience with several instrumental numbers. The Eddys are well known here and always receive a most cordial reception. This concert was arranged by St. Mary's Guild for the benefit of local charities.

Community singing has received a great impetus in this city during the month just past. Capt. R. Festyn

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Davies, the music director at Camp Fremont, has filled two engagements as song leader at the Liberty Theater in connection with the showing of war films. The first engagement was such a success that the return engagement was arranged for.

Marjory Marckres Fisher, violinist, accompanied by Ruth Esther Cornell, made a trip to Angel Island to play for the soldiers, under the auspices of the Y. M. C. A., last Thursday night.
M. M. F.

John McCormack Unable to Cope with Deluge of New Songs

Charles L. Wagner announces that John McCormack will not receive any more manuscript songs.

"We have received over 3000 within the past six months," states Mr. Wagner, "and we simply cannot handle them, so he hopes that people with a song will write in advance before sending the manuscript, and he will tell them whether to send it or not."



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Sibyl Conklin

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Adelaide Gescheidt at Lake Tarleton, N. H., Where She Spent Her Vacation

After her vacation at Lake Tarleton, N. H., in the White Mountains, Adelaide Gescheidt, the exponent of Miller Vocal Art-Science, has returned to New York and reopened her studios at Carnegie Hall on Sept. 9. Arrangements have been made this year whereby Reinhold L. Herman, the noted composer, will again be associated with her studios. He will have charge of the training in style and tradition of the Miller Vocal Art-Science students. His work will include operatic training in the required languages, oratorio, concert work with orchestra, recital programs, as well as ensemble and choral work.

LOUISVILLE OPENS SEASON

Jubilate Choral Society Appears in Initial Concert with Soloists

LOUISVILLE, KY., Sept. 9.—The opening concert of the season was given at the State Fair Grounds yesterday afternoon by the Jubilate Choral Association and Thavin's Band before an immense and highly delighted audience. The Choral Club, under the direction of E. J. Scheerer, worthily represented musical Louisville in a well chosen group, including Mrs. Beach's "Panama Hymn," "Inflammatus" from the "Stabat Mater," "Unfold Ye Portals" and other numbers. The chorus sang with a surety and solidity of tone that bespoke excellent training.

M. Thavin, who brings his band to Louisville for the first time, deserves most flattering mention. He has an abundance of personality. In a generous program, ranging from Massenet's "Scenes Pittoresques" and the "Stradella" Overture to the popular war music, the band vindicated its reputation and was roundly applauded.

The soloists included Flora Marguerite Bertelle, soprano, who sang the obbli-

gato in the "Inflammatus" in brilliant style; Lillian Cummings, soprano; George Levitto, tenor, and Ernest de Luka, baritone. The soloists were uniformly excellent. Messrs. Levitto and de Luka delighted their hearers with the "Forza del Destino" duet, and then, augmented by Mrs. Cummings, made a satisfactory trio for selections from "Attila" and "Trovatore."

The community "sing" on the lawn of the Y. M. C. A., Sunday afternoon, was the most successful yet heard, the chorus having grown from the nineteen singers of three Sundays ago to 200. Song Leader Lawrence A. Cover is selecting and preparing the singers and putting spirit into their work. Lillian Blanton is accompanist. The singing is held under the auspices of the Girls' Patriotic League. H. P.

MEXICO, MO., INAUGURATES OWN CONCERT SERIES

Chamber of Commerce Becomes Manager in Connection with City's Municipal "Sings"

MEXICO, Mo., Sept. 9.—This city, with its 7000 people, has identified itself with the movement for developing a singing nation. On Friday evening, Sept. 6, 1500 persons gathered on the lawn of the Audrain County courthouse for a community "sing." Prof. Arthur L. Manchester, dean of music at Hardin College Conservatory of Music, proposed the "sing" and invited the choirs of the various churches to meet in a rehearsal to prepare to lead the crowd in popular songs. The response was hearty; forty or more members of these choirs participated. They were placed on the steps of the courthouse and led the singing, under the direction of Professor Manchester.

The crowd joined heartily in the singing of "America," "Old Folks at Home," "Old Black Joe," the "Marseillaise" and the "Star-Spangled Banner." A noteworthy feature of the "sing" was the participation of a number of men in their working clothes, who joined the crowd and sang heartily. It is proposed to have another on Sept. 29, in one of the theaters in connection with the fourth Liberty Loan drive.

In connection with these community "sings" a series of artists' concerts under the financial management of the Chamber of Commerce will be inaugurated, closing with a festival early in May. A chorus of 150 to 200 voices will be organized. The project is meeting with the hearty support of business men and the movement for musical activity is fully launched in Mexico.

Hardin College will open with a record-breaking attendance. The conservatory will be full of students and will join in the musical activities planned for the community.

Humanitarian Cult Announces Artists and Dates for the Season's Recitals

The following series of evening recitals will be given by the Humanitarian Cult during the coming season at Carnegie Hall on Oct. 1, 15 and 30, Nov. 5 and 19, Dec. 2 and 17, Jan. 2, 14 and 29, Feb. 11 and 26, March 11 and 26, April 8 and 22, May 13 and 27. Among the artists that will appear are Sophie Braslau, Mme. Matzenauer, Efram Zimbalist, Max Rosen, Leopold Godowsky, George Baklanoff, Louis Graveure, Reinald Werrenrath, Ferrari Fontana, Mischa Elman, Toscha Seidel, Mme. Namara, Rudolph Ganz, Ethel Leginska, John Powell and Haitovitch (latest pupil of Leopold Auer).

An additional recital will take place at the Hippodrome on Sunday afternoon, Oct. 6, and Cantor Josef Rosenblatt has been engaged and his program will consist of operatic and sacred airs.

Adele Kates Returns to New York

After a pleasant vacation in the Adirondacks, Adele Kates, pianist, has returned to New York City. She announces the reopening of her studio and looks forward to a busy teaching season.

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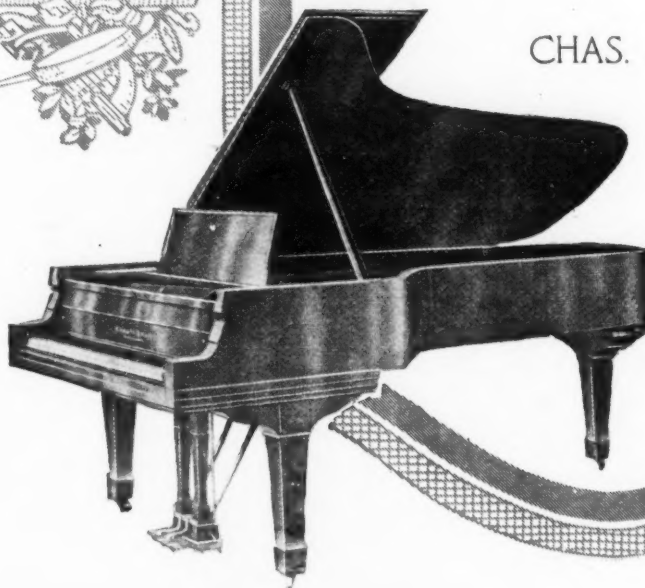
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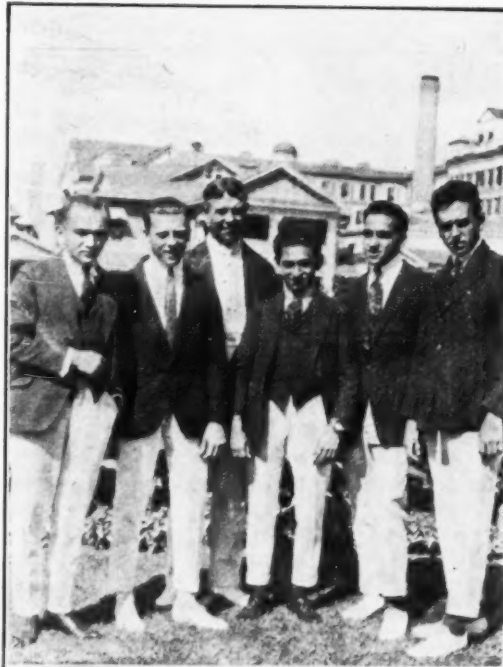
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Members of Herzberg's Orchestra at Spring Lake, N. J. From Left to Right: L. Baer, W. Paul, J. Gessel, M. Abrams, J. Valerio

SPRING LAKE, N. J., Sept. 4.—The programs given this summer by Herzberg's Orchestra at the New Monmouth Hotel have been greatly enjoyed by the summer visitors and have become a feature of the resort.

On Sunday evening, Aug. 25, the orchestra, under the direction of Maurice Abrams, assisted by Cecile D. Bustanoby, gave an excellent concert. During the season two members of the orchestra have joined the colors and are now in service. The orchestra is booked for the winter season at the "Laurel in the Pines" at Lakewood, N. J.

Caroline Lazzari Sings at Childhood Home

STONY CREEK, CONN., Sept. 1.—Caroline Lazzari of the Chicago Opera Company gave a recital at the Church of Christ for the benefit of the local Red Cross. The program was happily selected and the audience was enthusiastic in their appreciation of the singer, who spent her childhood in the Granite colony. Particularly effective was the soloist in an aria from "Samson and Delilah" and in A. Walter Kramer's "The Last Hour." Miss Lazzari also sang numbers by Sanderson, Ganz, Nevin, Buzzi-Peccia, Tate, Densmore and an aria from "Les Huguenots." She was successfully accompanied by Stuart Ross, who also played two groups of piano works.

Training Men for Army Bands in Oregon Agricultural College

PORTLAND, ORE., Sept. 10.—Oregon Agricultural College has been selected as a place for training men for places in army bands because of the ability of Frank L. Beard, director of the Cadet Band and the reputation of that organization. President W. J. Kerr has telegraphed the department in Washington that the college at Corvallis, Ore., would undertake to train a maximum of 400 men. Other members of the department of music will be available for assisting in the work and additional instructors will be brought in.



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NEW MUSIC VOCAL AND INSTRUMENTAL

"IN INDIA," By R. S. Stoughton. "Softening Shadows." By R. S. Stoughton. "Allegretto Roccoco." By John Gordon Seely. "Scale Development for the Violin." By Josef Slenczynski. (Boston-New York-Chicago: White-Smith Music Pub. Co.)

Organ and violin, not violin with organ, are represented here in these White-Smith issues. For the organ Mr. Stoughton, who in his suites for this instrument travels between Persia, Egypt, the sea and now India, has again written an attractive suite, this one in five movements. They are "The Grove of Palms," an *Andante con moto*, in E Major, 3/4 time; "By the Ganges," *Allegretto*, G Minor, 6/8 time; "The Dancing Girls of Delhi," *Allegro ma non troppo*, E Minor, 2/4 time; "Incantation," F Sharp Minor, ending in E Minor, 2/2 time; "In the Palace of the Rajah," opening *Maestoso* and going through an *Alla Marcia*, a *Lento e molto languido*. There is little to be said about this suite, as the writer has on the publication of the other Stoughton suites said about all that he can say. They are picturesque, well done and offer to the progressive organist material that he will find entertaining to play and his audience will remain awake listening to

it. The suite is dedicated to Wesley Ray Burroughs. "Softening Shadows" is a *canzona*, a very smoothly flowing *Andante con moto*, A Major, 9/8 time, with its proper contrast in F Sharp Minor and the return of the main theme to complete the form. It is decidedly charming, not difficult to play and ought to be played frequently in recital.

As for Mr. Seely's piece, also for the organ, we cannot say much. It is melodious and will probably be liked, if played in a recital between some serious music. There are echoes of many famous compositions in it, notably the Gavotte from Ambroise Thomas's "Mignon," that popular classic, "Ragging the Scale," which was so much played three years ago and other pieces of equal note.

Mr. Slenczynski's scale book for the violin is practical and his preface has ideas in it that justify his having written the work. Of course, like all things of its kind, it must first be tried and the results watched. Excellent violinists have been trained in the old way and will continue to be trained that way. But Mr. Slenczynski's book deserves praise for the seriousness of purpose which has prompted him to write it, and also for the conscientious manner in which he has carried it out.

THREE CHARACTERISTIC PIECES. By F. Marion Ralston. "The Hedge-Rose Opens." By Edith Lobdell. "Sundown." By Albert Edward Barradell. "Thy Will Be Done." "A Song of Riches." By Ernest A. Leo. (Chicago: Clayton F. Summy Co.)

F. Marion Ralston, whoever the lady or gentleman may be—Marion is one of those names that do not divulge the person's sex—is a name we desire earnestly to remember. We have never met with it before, but have experienced the keenest pleasure in reading the "Three Characteristic Pieces" for the piano, published here under one cover, on which the name appears. The only information to be gotten on the printed music as to the composer's identity is that the music was written in the MacDowell Colony at Peterboro, N. H., in 1917.

It is not because F. Marion Ralston has anything that is overpoweringly original to say that the pieces have delighted us. Rather is it because of the respectable manner, the really very excellent manner in which they are written, the fine piano quality of all three pieces and the freedom from conscious imitation of popular ultra-moderns. In any case, we think the return of the theme in the first piece, "Moment Musical," where the composer turns the left hand figure backwards and shifts the accompanying voices up an octave, is capital; we like, too, the abrupt changes of tonality without preparation. The second piece, "Interlude," is a far better piece the third time you hear it than you think the first; it has depth and will repay the person who studies it. We find the last piece, Caprice, slighter as a whole, though it has delicate charm in its B Minor portion. The pieces are

well named "characteristic." So much so that we are awaiting with interest the next F. Marion Ralston works that Mr. Summy sees fit to issue.

In Miss Lobdell's "The Hedge-Rose Opens" Mr. Summy has an art-song of distinctive quality. This lady's work is improving and this Noyes setting is as fine as anything we have seen from her pen. Her harmonic scheme is not daring, though at times we might call her harmonically adventurous. A little less haste in getting away from the key ought to be practised by her. The song is for a low or medium voice.

"Sundown" is a little song that we understand has made a "hit." We are not surprised, for the text by the famous Bert Leston Taylor (B. L. T.) is an appealing one and the music is fitting. This song deals with the statement, made by a British officer, to the effect that when the wounded in a hospital come to die their last request is for the prayer, "Now I lay me down to sleep." Whether Mr. Taylor heard this report and wrote his verses as a result—it would seem possible that he did—or whether it was written by him before he heard the report, the fact remains that his little song will please thousands at the present time, with the simple melody that Mr. Barradell has set to it. High and low keys of it are issued.

The Leo songs are unimportant. "A Song of Riches" being most conventional and the sacred "Thy Will Be Done" a good, honest number of no unusual type. Both songs are for a medium voice.

* * *

TEN CLASSICS FOR HARP AND ORGAN.
Arranged by Gertrude Ina Robinson. (New York: Carl Fischer.)

Organists who employ the harp on special occasions in their church services will be glad to have this book, for in it Miss Robinson has arranged ten compositions for harp and organ that will be useful. The works are the Intermezzo from Bizet's "L'Arlésienne" suite, the Andante Cantabile from Beethoven's "Sonata Pathétique," the Russian "Song of the Boatmen of the Volga," Batiste's Communion in G, Gottschalk's "Last Hope," Pergolesi's aria "Tre Giorni," Schubert's "Praise of Tears," Dvorak's Largo from the "New World" Symphony, Gruber's "Holy Night" and Handel's "Dead March" from "Saul."

* * *

"VALUES." By Frederick W. Vanderpool. (New York: M. Witmark & Sons.)

This latest song of Mr. Vanderpool is a brief two-page one, with a full lyric sweep and a fine climax on high A for a soprano voice. The poem by Jessie Rittenhouse has offered Mr. Vanderpool inspiration for one of his best songs, which, as reported in this journal, had a most auspicious introduction recently by Mme. Alda in her recital at Ocean Grove, N. J. The song is dedicated to Harriet McConnell, the gifted young American contralto, and is issued in three keys, high, medium and low.

* * *

"FAIREST OF ALL," "When the Day Has Flown." By Mana Zucca. (Boston: Boston Music Co.)

"Fairest of All" is a song in which Miss Zucca has essayed the Italian manner with a certain success, not, however, without encountering that banality which mars the productions of practically every Italian song writer with the exception of Zandonai, Morpurgo, Barberi Santoliquido, Florida and a half dozen others. The poem is by E. Casalino, Italian, of course; the English version is also printed; in fact, it is in large type and the Italian original in italics. No one can blame the person who made the English version for not having signed his name to it; the English version runs:

When I hear the sound of your sweet voice asinging,
In my heart the call of love keeps aringing.
Soon I forget what is pain or what sorrow,
And my night of tears fades before love's morrow;
Ah, like fair Aurora, who rises in the Orient,
You have touched me with your ray.
That prostrate I now adore you, for aye.

We have nothing to say, except that this "gem" must have avoided the eyes of the perspicacious editorial department of the Boston Music Company. Miss Zucca has a good song in "When the Day Has Flown," to a poem by John H. Bacon, now in France with the Y. M. C. A., for many years a valued assistant of Loudon Charles. Both of these songs are for medium voice and are dedicated to Giovanni Tino and Giuseppe de Luca. A. W. K.

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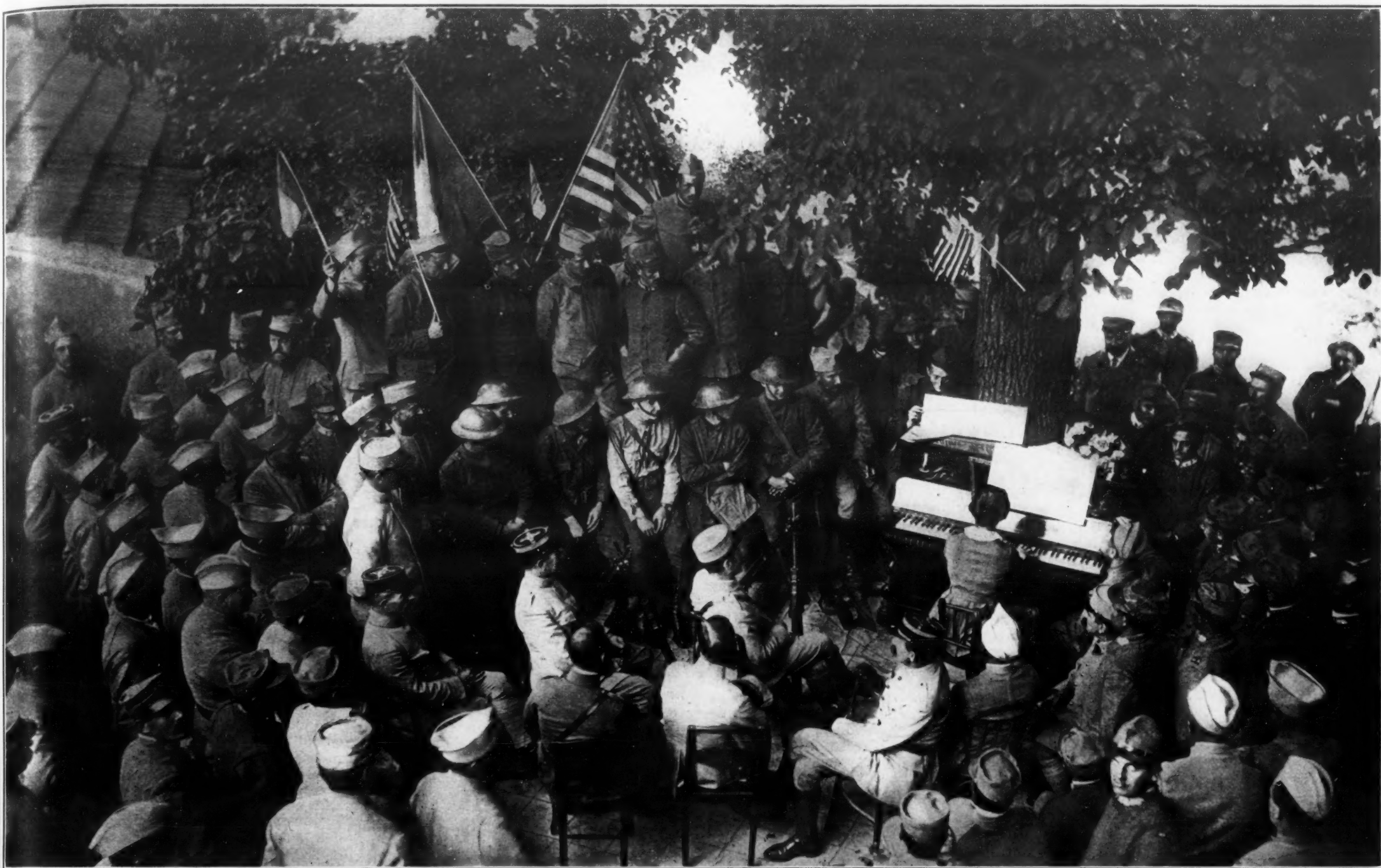


Photo by Times Photo Service

Characteristic Scene Behind the Battle Lines in France. An Audience Made Up of Men of the Allied Armies Hears a Piano Recital Given by One of the Many Volunteer Musicians Who Have Gone Abroad to Help Entertain the Soldiers

ECHOES OF MUSIC ABROAD

Most Typically French of All Conductors Coming to America This Season—There Is No Such Thing as a Democratic Musical Public, Declares Prominent English Music Critic—Star System Gaining Ground in Opera Houses in Italy—Public Overlooks Death of French Composer Once Dragged Into the Limelight for a Brief Moment After Years of Obscurity—Swiss Originator of Eurhythmics Preached Joy in Life as Most Essential Attribute of a Successful Teacher—England Has Well-Organized System of Aiding Musicians Suffering from War Conditions—Italy Encourages New English Tenor

WHEN André Messager comes over with the Paris Conservatoire Orchestra this season the American concert-going public will make the acquaintance of the man whom Reynaldo Hahn once declared to be "the most French of all orchestra conductors—the very incarnation of the French quality of *netteté*."

"Grace and clarity are qualities not so essentially French as is generally supposed—one frequently finds them in Italians, for instance," said the well-known song composer in an appreciation he wrote of his distinguished colleague. "But *netteté* is a virtue that is French and exclusively French. André Messager possesses it in an exceptional degree and reveals it as much in his style of writing and orchestrating as in his manner of dressing, of speaking, of playing the piano. But it is when he is conducting an orchestra that this, so to speak, organic *netteté* manifests itself most forcibly."

"His bâton has not so much the appearance of directing the orchestra as of enlightening the audience. His gestures are those of a connoisseur who, with obvious delight, calls attention to all the beauties of a work, one after another, analyzing them with a methodic and subtle eloquence. And in this commentary there is not the slightest suggestion of grandiloquence, of hyperbole—it is the brilliant, precise and substantial improvisation of a harmoniously documented mind."

ent great task has been decisively accomplished? Here is Gerald Cumberland—who is without doubt one of the strongest personalities among the music critics of to-day, whether you agree with his viewpoint or not—proclaiming his conviction that there is not, and cannot be, any such entity as a democratic musical public, if by "musical" public one means a public that can understand and appreciate the best things in that art.

"It is true," he admits in *London Musical Opinion*, "that at the great Competitive Festivals one will hear large choirs of workmen—miners, clerks, and so on—give the most exquisite performances of part-songs by Bantock, Holbrook, Elgar, Delius, Brahms, Strauss and the rest. But it is not the choirs that interpret the works—it is their respective conductors."

"If you doubt me, look at the songs that the individual members of these choirs sing at home. Do they sing Brahms or Strauss or any of the other composers I have named? They do not. They sing songs of the trashiest description, so-called drawing-room ballads—feeble, outworn phrases of music wedded to feeble, outworn verbal phrases. The only democratic music that is really alive in this country—that is to say, that is sung by the masses—is music that you and I cannot listen to with patience."

"Now, though it is true that the masses, as I think, must forever remain outside the aristocracy of art, there is no reason why the masses should not, as they have already been, exploited in the interests of art. Let us have our Competitive Festivals and as many of them as we can successfully organize, but do not let us imagine that when we

are giving crowds of people classical music of a severe type to sing, they are understanding the secret things of art. Something more than a good ear and an eager intelligence are required for the understanding of great music."

"Let us, then, put behind us all this folly about democratic art and democratic music. It is a sentimentalist's dream. Music is for the intellectual aristocrat, and the intellectual aristocrat is as far removed from the plebeian mind as the sun is from the earth. Farther, indeed. For the earth can perceive the glory of the sun, whereas the plebeian mind has not the dimmest notion that the man of creative genius is even there."

* * *

Career with One Brief Flash of Glory Comes to an End

Those who make it their business, or pleasure, to watch closely for the advent of new personalities on the horizon of the musical firmament will scarcely have forgotten the interest that attached to the discovery by Gabriel Pierné, three or four years ago, of Ernest Fanelli, a composer for whom it was suddenly claimed that he, and not Claude Debussy, was the initiator of the modern French movement. Some symphonic pages from his pen were introduced by Conductor Pierné at a concert at the Châtelet, and not long after Walter Damrosch brought them forward at one of the New York Symphony concerts.

The death of Fanelli in Paris within the past year seems to have been overlooked here. Indeed, but scant notice was paid to it in the French press, and there is a touch of pathetic irony in the fact that after being dragged into the

glare of the limelight for a brief moment and then permitted to lapse back into the obscurity in which he had lived for years, his death should pass into history practically unnoticed; but a few months before that of Debussy engaged columns upon columns of news space in the various journals. Fanelli had reached the age of fifty-seven years.

* * *

Short Opera Seasons Popular in Italy

Short seasons of opera being much in vogue in Italy nowadays, regardless of the time of year, both Bergamo and Brescia, among the more prominent of the lesser operatic centers, are now having late summer and early autumn seasons.

Three works make up the Bergamo repertoire—"La Forza del Destino," "Otello" and "Lodoletta." The singers participating in "La Forza del Destino" are Giannina Russ, of Manhattan memories; Alessandro Dolci, Campanini's new tenor; the baritone Almodovar, the contralto De Rossi and the basso Luppi. "Otello" is being sung by Ida Cajatti, the tenor Toscani and the baritone Nani, while the interpreters of the Mascagni opera are Caracciolo, the tenor Gigli, the baritone Almodovar and the basso Scatola.

Brescia's repertoire is somewhat more extensive, embracing five operas in all—"The Girl of the Golden West," "Fedora," "Rigoletto," "The Masked Ball" and "Favorita." The new Greek tenor, Ulysses Lappas, has the Caruso rôle in "The Girl of the Golden West," in which Lucia Crestani is the *Girl*. Lionel Cecil is singing in "Favorita" and "Rigoletto." The company contains few singers of any special distinction.

The policy of engaging special singers for special rôles is becoming more generally adopted in Italy, thus proving that the long-railed-against "star system" is gaining ground.

* * *

Joy in Life Vitrally Essential to the Teacher, Says Jaques-Dalcroze

Since losing his headquarters at Hellerau, near Dresden, because of his pro-Ally sympathies, Emile Jaques-Dalcroze, the celebrated Swiss developer of Eurhythmics, has divided his time, pedagogically, mainly between London and his home city of Geneva. In London he has given several demonstrations of his work and they have attracted a great

[Continued on page 30]

English Critic Declares There Cannot Be a Democratic Musical Public

What about making the music world safe for democracy next after the pres-

Echoes of Music Abroad

[Continued from page 29]

deal of attention, even while some of his opinions have jarred the sensibilities of the orthodox.

For instance, when he said at one of his lectures that "the music of Bach and Beethoven is interesting but, with its limited rhythm, monotonous," some of his hearers received an electric shock. He made this statement *à propos* of his contention that 5, 7, 9, 11, and so forth, beats in the bar offer great opportunities to the composer of the future.

Unsteady time when singing or playing is caused, according to M. Jaques-Dalcroze, by "lack of co-ordination between the mind which conceives, the brain which orders, the nerve which transmits and the muscle which executes." He says young people are taught to play the compositions of Bach, Mozart, Beethoven, Chopin and Liszt before they have developed the faculty of being moved by them, "because neither the ear nor the nervous system as regards rhythm has been trained.

One outstanding feature of his gospel is joy, "for it is life." He preaches it as the only means of creating useful and lasting work. "A teacher cannot develop others," he maintains, "until he has proved his own powers in every direction; moreover, he must have enthusiasm, persistence and joy in life."

But how many teachers are there who realize that joy in life is an essential lubricator?

* * *

How War-Pinched Musicians in England Are Being Aided

As greater organized effort may yet be necessary in this country to alleviate

the distress in which musicians may find themselves and their families through the exigencies of war, more detailed information as to what the Professional Classes War Relief Council in England has accomplished in aiding war-pinched musicians is of timely interest. The report recently issued by the Music Department of the Council, of which Sir Hubert Parry is chairman, is worth quoting in full:

The work of the Music Department in arranging concerts to give employment to artists who have lost much of their professional work in consequence of the war does not by any means exhaust all the help given to members of the profession by the Professional Classes War Relief Council. The Music Department has to its credit the splendid record of having provided 10,000 engagements, expending over \$75,000 in fees and expenses. Help of any other form given to musicians or their dependents is arranged by the General Department.

The work of this department is divided into two groups—the Closed and the Current cases—Of the Closed cases no less than 173 families of musicians have received help, while there are still 106 families on the Current register, of whom the great majority are receiving help.

The two principal forms which this help has taken are *Education and Subsidized Employment*. Fifty-one families have been helped with education and over \$8,800 has been spent; twenty-four families are still receiving help, and as far as can at present be seen this will continue for some time. Subsidized employment has been arranged for seventy-nine musicians; of these, thirty-seven have been employed at different times in taking

classes in girls' clubs. This has to a large extent been made possible by the generous grants to this Council by the Association of Musical Competition Festivals. Other employment has been chiefly of a clerical nature and we are glad to be able to report successful results from such work, it having enabled those engaged in it to qualify for commercially-paid posts of a more permanent character.

The remaining money expended on musicians by the General Department (amounting to about \$4,500) is to be accounted for by grants for training fees or maintenance during training, by grants for special purposes such as would, it was hoped, tide a musician over an emergency, for convalescent changes, insurance premiums, and so on. No less than a hundred families have had gifts of clothes, irrespective of those musicians on the register for music engagements, and there is little doubt that this help is both much appreciated and of great value.

The Maternity Committee of the Council has also had its part in helping the profession. The wives of thirteen musicians have been in the Maternity Home at Prince's Gate, while there have been other patients who have themselves been professional musicians though their husbands have perhaps belonged to other professions.

Perhaps it should be pointed out that a musician and his family are not only helped by being given engagements or by the General Department, but that a considerable number of families are helped by both; as, for example, an accompanist who is still receiving a considerable number of engagements from the Music Committee, but who, in addition, received help with the education of two of his children until his circumstances should have improved to such an extent as to enable him to manage, provided the Music Committee continued to supply him with engagements.

Among typical cases dealt with these are cited:

1. The daughter of a music teacher who was enabled to remain at school until she had matriculated and obtained a post in a Government office, the headmistress generously co-operating by remitting her capitation fee.

2. A musician and lecturer who was helped to retain three of his children at boarding-school until he obtained a commission and received the necessary help through the Military Service (Civil Liabilities) Committee.

3. A girl dependent on her mother, a musician, who had lost engagements through the war. While the Music Committee endeavored to replace some of these engagements, the Education and Training Committees of the Council enabled the girl to complete her course at a university, where she subsequently obtained both an exhibition and a bursary, enabling her to take a professional training and to qualify for professional work.

4. An instrumentalist with a large family. Although seriously affected by the war in consequence of loss of pupils, he managed to continue until severe illness overtook him. A special grant was made for maintenance during his illness, while his wife undertook subsidized employment. He is now earning again, and earning well; but while he is still endeavoring to meet the liabilities incurred as the result of his illness, the Education Committee is co-operating with a friend interested in the education of four of his children.

* * *

New English Tenor Heard in Italy

Conspicuous in the lists of singers engaged for the fall and winter seasons at the opera houses in Italy is the name of a young English tenor named Lionel Cecil. Predictions have freely been made that he has a future well worth watching in store.

He seems to be at no loss for engagements. After singing in Cremona and Piacenza in the spring he made a special success in Parma, and this season, after completing his engagement in Brescia, he will sing in Livorno during the autumn season and go later to the Pergola in Florence.

J. L. H.

RUMOR THAT CLUBS IN PITTSBURGH MAY MERGE

Municipal Band Heard by 175,000 Persons During Season—Mass Singing Is Featured

PITTSBURGH, PA., Sept. 13.—There have been portentous rumblings and cosmic quakings this last fortnight. Double-barreled rumors have been shooting around with every organization for a target. First we had it that the Mozart Club was going to merge with the Mendelssohn Choir or *vice versa*, and then we learned that it isn't. Second, gossip and the newspapers have arranged that the Apollo Club and the Pittsburgh Male Chorus are going to join forces. And then we find that by putting both forces under the microscope the molecular atoms won't mix, and so there we are, just where we started. It is unfortunate that the different combines cannot be achieved, as it is the belief of the omniscient ones that this city has too many choral organizations. If consolidation could eventuate, box office receipts would grow, personnel would improve and the city at large would have a few more evenings to spend at the movies, a pastime for which the unregenerate seems to care inordinately.

Up to date, studio talk has it that Charles Heinroth will be director of the Pittsburgh Male Chorus, though this may all be changed by the time the maid brings in your next order of griddle cakes. We learned that Charles N. Boyd is to be director of the Tuesday Musical Choral, a post held by James Stephen Martin up to the time of his death and held with great distinction by it said. Mr. Boyd is eminently fitted for this position. He has tact, is conscientious to the last "s" and, above all, is a scholarly musician. The Tuesday Musical Club is looking forward to a prosperous year under the happy guidance of its new director.

The Municipal Band, thanks to T. Carl Whitmer and his committee, has been voted a great success. One hundred and seventy-five thousand persons heard the sixty-one concerts and participated in the community "sings." The band, under the direction of V. D. Nirella, gave concerts in the different parks—concerts in which real music was played, not the regular "Poet and Peasant" and "William Tell" overture type as the big numbers.

Some twenty men gave their services in the matter of directing the singing. They were Messrs. Earhart, Davies, Mustin, Erb, Baker, Adams, Fehsenfeld, Shad Jones, Knotts, Linken, Hiemer, Mears, Merker, Moore, Myers, McFadden, McElroy, McKelvie, Siefert, Sloan and Stephens. These men did wonderful work and led the community singing with amazing effects. The attendance at the concerts ran from 1000 to 15,000.

Pittsburgh is indebted to Mr. Whitmer for having insisted on good band music played in an intelligent manner. It is to be hoped next year that the City Fathers, who are not always as farsighted as they might be, will provide a large enough appropriation to carry this fine work to a greater extent.

H. B. G.

John Barnes Wells Sings with New York Choral Club

John Barnes Wells was soloist recently with the Washington Choral Club, Arthur Woodruff conducting, assisted by the New York Festival Orchestra. Of particular interest was the tenor's interpretation of Burleigh's Negro Spirituals. Mr. Wells is giving two weeks' booking to the men at the camps in and around Philadelphia, thus taking a message of hope and cheer to the soldiers in the use of his rare and remarkable ability for presenting to his audiences humorous and whimsical songs.

Fine Chauffeur for Attacking Ernest Roentgen

STAMFORD, CONN., Sept. 11.—George Coxon, chauffeur for Henry K. McHarg, millionaire mine owner and financier, was to-day fined \$50 and costs for an assault on Ernest Roentgen, former member of the Russian Symphony Orchestra, whom Mr. McHarg's daughter married last year. Coxon refused to drive Roentgen in a McHarg automobile, calling him a pro-German, and the row followed, it was testified.

JOHN R. RANKL

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TRIBUTE

I should liken Lucy Gates to one of the finest lyric artists in the world—Marcella Sembrich—for her entire artistic equipment resembles that of the Polish songstress, both in detail and in ensemble. Calling Lucy Gates an American Sembrich, is after all offering the laurel wreath of lasting fame to the clever girl from Utah. Miss Gates does not appeal to the connoisseur public solely because of the fact that she can sing a high E flat and manage Verdi's "Traviata" pyrotechnics. It is the finished, graceful and intelligent style, the purity of enunciation and diction, the mobile face, the plastic grace of figure and movement, and the temperamental balance and mentality that catch and hold you.

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ALEXANDER RAAB

PIANIST
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Blazing New Program Trails for the Artist, Miss Straus's Task

Through Her New "Bureau of Musical Service," Innovator Will Aid and Advise Musicians—Will Have Entire Ditson Library at Her Disposal—Her Conception of Program Making—To Suggest Music for Teaching as Well as Concert Purposes.

"I HAVE found many splendid works that are little known, if at all, chiefly because they have never been properly pushed or because artists have not had the time to look them up," declared Henrietta Straus recently. Miss Straus is the creator of a new service to artists in every branch of music, in the form of a bureau officially entitled the Bureau of Musical Service. This bureau, as the name implies, is for the purpose of serving the public, and Miss Straus has opened a studio, where she will, through the assistance of the publications of the Charles Ditson Company, make suggestions for new material to be used in conjunction with material already selected by the artist. She will suggest music for teaching as well as for concert purposes, church, oratorio and choral works. Miss Straus has culled material from hundreds of folios, both of foreign and domestic music, as the object of the new musical bureau is to spare others the task which has taken many months of tireless and exhaustive search.

"It is, and has been for some time past, my ambition to urge artists to present odd music, which is not only educational and instructive, but interesting and beautiful as well," continued Miss Straus. "By 'odd' music I mean getting away from the traditional beaten path that hitherto has been so tenaciously adhered to. I hope to change the old used and abused 'form' of program making (through my new bureau), and in this way help to present a new and wider variety of music in use at the present time. Program making will never become an art until we cease following a prescribed formula."

The Ditson company's entire library is at Miss Straus's disposal in her work of selective program making, and it is known that their publications represent nearly every well-known composer in America. They also have many foreign publications now unavailable, owing to their scarcity or difficulty in getting them from abroad on account of the war.

Those who go to Miss Straus's studio will have the benefit of her help and knowledge, and she will not only suggest music to suit their various and individual needs, but, being a competent pianist and teacher, will also play these compositions. Miss Straus has helped to prepare programs for many well-known artists, having made an exhaustive study of program making and having for many years delved deeply into old collections and manuscripts no longer available.

"A program should reflect the artist's personality, both in its order and content, and be as individual and as distinctive as his interpretations," says Miss Straus; "but for many years a cer-

tain chronological design has been used which by its very fixity precludes the possibility of self-expression. I do not want to give the idea that any haphazard arrangement should be adopted, but an arabesque of moods, rhythms and tone colors, so nicely balanced and interwoven, that their unity seems inevitable;



—Photo by Mishkin

Henrietta Straus, Who Is in Charge of the "Bureau of Musical Service"

the direct expression of the artistic convictions of the individual.

"The artist must learn to take stock of the peculiar qualities which make his art a thing apart," continued Miss Straus, "and to reject for public use whatever is foreign to his temper and ability. In other words, he must first find himself before he finds his programs, and then not be afraid to express his innermost thoughts and emotions. It is in the studio that limitations should be discovered and conquered, so that an artist will not attempt to present in public a song or group of songs foreign to his nature or beyond his ability, just because they are beautiful."

Miss Straus has planned a propaganda for the many excellent American and foreign composers little known but of excellent value, by showing the people what they have done, as she has found many beautiful things that have hitherto been neglected.

It is interesting to note that, although remarkably familiar with foreign musical literature, art and training, Miss Straus is a product of American education. Born in Baltimore, Md., she received her entire musical training in this country, having had six years of advanced students' work at the Peabody Conservatory. It was there that she studied piano with Ernest Hutcheson and



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composition and harmony with the late O. B. Boise, and accompanied most of the students at many of the formal and informal recitals. This gave her the foundation for her wide knowledge of vocal, violin and cello literature. During her last year at the institute Miss Straus was made official accompanist of the Peabody Concert Company, of which Mabel Garrison was the soloist.

Following this course Miss Straus decided to broaden her musical education still further and came to New York to study singing with Caroll Badham Preyer. She remained in New York ever since, coaching, accompanying and teaching piano, and is now entering upon her third year as piano instructor of the David Mannes School.

Mabel Garrison will give a joint recital with Reinald Werrenrath on Nov. 8 at Newport News, Va.

SCORE AT LOCKPORT FESTIVAL

Work of Four New York Composers Meets with Merited Favor

At the recent Lockport Festival four New York composers, whose compositions are issued by the house of Witmark, scored pronounced favor. They were Frederick W. Vanderpool, who appeared as accompanist for Edward Evans, tenor, in his group comprising "Ye Moanin' Mountains," "Design," "Love and Roses" and "I Did Not Know," to which his "The Heart of You" was added as an encore. Mr. Vanderpool's new song, "Values," was sung as an encore at the festival concerts by two singers. Harvey Worthington Loomis had as the artistic interpreter of his "A Little Dutch Garden," "Awake" and "Chinese Lullaby," Marguerite Ringo, soprano, of New York, who scored heavily. Robert Huntington Terry was received with enthusiastic applause for his "I Never Knew," "Doan You?" and "The West," sung by George Darsie, tenor, and David Wendel Guion had Lillian Rose Veatch, soprano, to sing his Negro Spirituals, "Poor Sinner," "Nobody Knows the Trouble I Sees," "Some o' These Days" and "The Ghostly Galley," with "I Sees Lawd Jesus a-Comin'" as an extra.

W. Keith Elliot's "Spring's a Lovable Ladye" was sung by Richard Knotts, baritone; Clay Smith's "Sorter Miss You" was also used and "There's a Long, Long Trail" was sung by the Apollo Quartet. Victor Herbert's "Street Song" from "Naughty Marietta" was sung by Mabel Corlew Smith, soprano; Lucy Hartman, contralto; George Darsie, tenor, and John Rankl, baritone, Isabel Cline, soprano, singing the coloratura obbligato. Ball's duet, "Awake, Dearest One," was sung by Grace Brune Marcussen, soprano, and John Rankl, baritone.

ALBANY, N. Y.—Lillian Daley, soprano, and Earl Rice, pianist, both of Schenectady, gave a recital recently at the Albany Vincentian Institute.

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NOTES OF THE CHICAGO STUDIOS

CHICAGO, Sept. 14.—One of the busiest studios in Chicago is that of Whitney Tew. In spite of his many hours of teaching, this gifted vocalist finds time each week to present his large class of pupils in recital to their coterie of friends. At the last program, which took place Monday evening, Sept. 9, Mr. Tew prefaced the program with a short talk on the principles with which he works and explained something of the way in which he was enabled to discover them. Roxan d'Oex gave a fine interpretation of Goring-Thomas's "A Summer Night," displaying contralto voice-quality, and Verdi's "Ah, fors e lui," immediately following, in a pure soprano voice. Verra Schuette, in songs by Dvorak, Bishop and Verdi, disclosed this same accomplishment. Others on the program whose work is worthy of highly favorable mention were Elsie Melius, John Alcott, Emma Berg, Mrs. J. Alcott and Lucy Levy. Admirable accompaniments were played by Harriet Cart-

wright and Lucy Levy on the piano.

The Maurice Rosenfeld Piano School opened on Sept. 9. Mr. Rosenfeld, the director, has had marked success as pedagogue during the last year and will continue in charge. He has added several assistants to his staff of instructors, including Ethel Perlman, Annis Goodman, Joseph Perciabosco, Pansy Jacobs and Carola Pollak.

Mr. Rosenfeld will also continue as director of the piano department of the Hinshaw Conservatory of Music and will give a course of twenty lectures on the history of music before the students of that institution, besides conducting the advanced piano classes. He will deliver a series of thirty lectures on the history of music before the students of the new music school organized in connection with the Chicago Musical Association at Temple Judea, where he has been appointed lecturer on musical history, and he will also continue as musical editor of the *Chicago Daily News*. M. A. McL.

BOSTON HEARS MUCH GOOD MUSIC IN PARK CONCERTS

New Technique of "Wind Orchestra" Is Interesting Device of Gallo—Last Program Led by Mollenhauer

BOSTON, Sept. 14.—George W. Chadwick and other Boston musicians have been active in the outdoor concerts of the Boston Park Commission, which ended to-day. A number of the concerts have been conducted by Stanislaw Gallo, an aide of Mr. Chadwick's at the New England Conservatory, who has been developing a new technique of the "wind orchestra," emphasizing the reed instruments and holding the brass more in reserve. This system permits of using scores that ordinarily would be thought suitable only for symphony concerts.

The audiences, both on Boston Common and at Franklin, Marine and Wood Island Parks, were large and enthusiastic. Besides the classical repertoire,

Mr. Gallo produced three patriotic pieces for the first time, Chadwick's "Marching Men," F. S. Converse's "Under the Stars and Stripes" and his own "Patriotic March," and "Life's Journey to Death," this last written at the time of the Messina earthquake and dedicated to the King of Italy.

Besides conducting at these concerts, Mr. Gallo has also been in charge of the New England Conservatory's classes for bandmen and band leaders in the Military Department of the Northeast and the First Naval Division.

BOSTON, Sept. 14.—The last of the Music Commission's series of Sunday band concerts on Boston Common was conducted by Emil Mollenhauer, the conductor of the Handel and Haydn Society. Mr. Mollenhauer believes, musical pessimists to the contrary notwithstanding, that the public really prefers good music. Acting on his belief, he made up a program on which appeared such numbers as Prelude, by Rachmaninoff; "Marche Slav," by Tchaikovsky; the

Prologue to the "Golden Legend," by Arthur Sullivan, and the "Sakuntala" Overture, by Goldmark. Another rainy Sunday strengthened the test of Conductor Mollenhauer's choice of music, but he came off with flying colors, for a good-sized crowd stood, or sat huddled under umbrellas, during the entire two hours of the concert. C. R.

SAENGER ENDING VACATION

Vocal Master Soon to Return from Canada to Open New York Studios

For the second time Oscar Saenger interrupted his summer rest this year to teach for five weeks at the Chicago Musical College, and again had a fine class. He will teach there again next summer. Mr. Saenger opens his New York



Oscar Saenger, the Noted Vocal Teacher

studios on Oct. 1, where already the class is heavily registered with his secretary, Miss Lilly. Among the assistants this season will be Martha Falk-Mayer, Emily Miller, Willis Alling and Helen Chase Bulgin, all of whom have been associated with him for a number of years. Jacques Cointi will again be stage director of the opera class, Sara Margel will teach French and Signor Maggoli Italian.

At the present time Mr. Saenger is in Canada at Timagani Lake, enjoying the last weeks of his vacation.

PRIZES FOR PATRIOTIC WORKS

Competition for Liberty Plays and Songs Open to Our and Allied Fighters

Charles C. Kurzman, secretary of the Liberty Prize Play and Song Fund, 12 Rue d'Aguessau, Paris, has sent out announcements of a prize play and song competition opened on July 4 by the Y. M. C. A.

Four prizes of 500 fr. (\$100) each are offered for the following:

The best one-act play suitable for production by not more than five performers before any patriotic gathering. The performance of this play should not take less than thirty minutes nor more than forty minutes. Open to enlisted men of any Allied nation.

The best one-act play (a comedy, with music) suitable for performance by and for soldiers of the American Expeditionary Force; not over five performers. This play is to be written in English and the music must be simple enough to be effective with piano only. Performance not to take less than thirty minutes nor more than forty-five minutes. Open only to militarized Americans.

The best song (words and music) of a patriotic and inspirational nature, not over three stanzas, with or without chorus. May be written in the language of any Allied nation. Open to enlisted men of any Allied nation.

The best song (words and music), especially a song for the enlisted men of the United States Army, not over three stanzas, with or

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The rules for this contest are as follows: The contest opens July 4 and closes at noon, Oct. 15. All manuscripts sent by mail must bear a post office mark not later than Oct. 15 from New York, Paris or London. Otherwise all entries close at American Y. M. C. A. Headquarters in Paris, New York or London at noon, Oct. 15.

Manuscripts must be written legibly on one side of the paper only.

On every manuscript there must be the full name and address of the person entering the manuscript.

The competitor must assume all risk for the delivery of the manuscript and pay all cost, and no guarantee of return to the competitor will be assumed.

Manuscripts must be carefully wrapped or packed, with delivery cost fully prepaid. It must contain full name and return address of the person who is sending the manuscript.

Those requesting return of manuscript must send therewith stamps to cover return cost and enclose full name and address of the person to whom the manuscript is to be returned. No responsibility for the return of the manuscript will be assumed, but all possible care will be taken of scripts.

All rights are reserved by the committee to play, produce, sing or publish the five (5) plays or songs selected next after the prize play or song.

All copyrights, sales, rights of production, rights of sales, etc., of prize plays and songs and also of the next five plays and songs selected by the judges become the absolute and exclusive property of the Liberty Prize Play and Song Fund.

All profits from the receipts of these songs and plays during the war are to be applied to the benefit of wounded soldiers or sailors who at the time of enlistment were engaged in theatrical or musical occupation or to the orphans or widows of such men according to the discretion of the executive committee.

BOUILLIEZ TO MAKE TOUR

Former Baritone of Brussels Royal Opera Will Be Heard in Concert

Auguste Bouilliez, who was formerly principal baritone at the Royal Opera in Brussels and who sang for one season with the Boston Opera Company, is planning to do extensive concert work this coming season.

Mr. Bouilliez has sung many times during the past year for charity and has appeared at practically all of the camps around New York. He has sung the "Marseillaise" at least twenty-five times at various meetings for the benefit of French war charities and at other big affairs, including the unveiling of the Lafayette statue last season.

Mr. Bouilliez is a member of the Davis Opera Company and appeared with success in Philadelphia and Pittsburgh in the French and Italian repertoire in May and June.

A war veteran himself, Mr. Bouilliez has a son who is now in the Belgian army, having enlisted a year or more ago, when he was only sixteen years of age.

Dudley Buck's Short Vacation

Dudley Buck, the noted vocal instructor, is now at North Scituate, R. I., enjoying the short vacation which was allotted to him this summer. Mr. Buck's studio was open until early this month and he will return within a few days to resume his classes for the winter season.

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EDITH THOMPSON WINS NEW HONORS AT LOCKPORT FESTIVAL



Edith Thompson, Boston Pianist, Who Interpreted Works of Arthur Hartmann on "Composers' Day" at Lockport Festival

BOSTON, MASS., Sept. 14.—Edith Thompson, pianist, was awarded new honors by the critics and public at the Lockport Festival this month when she contributed groups of American compositions to two different programs. Her second appearance was on the evening of "Composers' Day." The distinction of playing in this concert is apparent from the notice on the program stating that the Mayor declared "Composers' Day" a "civic holiday in recognition of the importance of the occasion."

Miss Thompson's group consisted entirely of compositions by Arthur Hartmann. One number was his "Paysage Russe." By contrast "Tania," which, by the way, is dedicated to Ethel Leginska,

was written to these words, "Over space, like the crying of waters, unquenchable in its sorrow, is my longing for her—the one unattainable." The atmosphere of these and other widely differing compositions was successfully created by Miss Thompson, who received high praise for her command of pianistic resource and the unusual vitality of her playing.

C. R.

Lillian Sherwood-Newkirk Ends Active Summer

Unusually large classes have marked the summer season of Lillian Sherwood-Newkirk, the New York vocal teacher. She is now enjoying a short vacation at Loon Lake, Rangeley, Me., where motor-ing forms one of her chief pastimes. Mme. Newkirk announces the opening of her fall session in New York on Sept. 28 with prospects of increased enrollments.

Wanted—A Community Singing Leader To the Editor of MUSICAL AMERICA:

Can you suggest someone we, the Morning Musicals of Watertown, N. Y., could get to lead us in community singing once a month, or perhaps three times in two months? We want very much to take up this sort of work this winter, and I thought if we could get someone not too far away, perhaps from a camp at Syracuse or Rochester or some place about that distance, we could afford to get him. It would help very much if you could suggest any names, and if possible say about what the cost would be.

(Mrs.) G. S. KNOWLTON.

513 Washington Street, Watertown, N. Y., Sept. 7, 1918.

May Mukle's Art Wins Praise of Stockbridge Audience

May Mukle, cellist, was heard in an interesting recital in Stockbridge Town Hall, Stockbridge, Mass., on Sept. 7. She won praise for her excellent interpretations of Lully's "Allemande," Bridge's "Melody," Davidoff's "At the Fountain," and Grieg's Sonata in A Minor, with Gertrude Watson, pianist. Mrs. Casals sang charmingly works of Handel, Purcell, Mozart, old French and English numbers, Grieg, Moore, Faure and Duparc. She was ably assisted by Mrs. Herman Kobbé, accompanist. There was an enthusiastic audience in attendance.

THE BLOCHS CLIMB LAKE GEORGE HILLS IN VACATION DAYS



Alexander Bloch, the New York Violinist, and His Baby Son Alan, at Lake George, N. Y.

The above picture shows the gifted New York violinist and teacher, Alexander Bloch, at Lake George, N. Y., where he and Mrs. Bloch spent the summer. With Mr. Bloch is his little son, Alan, who was a great favorite this year with the members of the musical colony at Lake George.

The Blochs have had a fine summer's vacation, tramping about the neighboring country and climbing the hills that surround Lake George. With the approach of the middle of September they returned to New York, as Mr. Bloch was obliged to resume his teaching on the 15th. At their New York recital this season the artist couple will introduce a new French sonata, which they have prepared this summer.

Berolzheimer Presents Paris Orchestra Tickets to Guilman School

Commissioner Philip Berolzheimer of New York City has presented to the Guilman Organ School twenty-five seats of the American debut of the Société des Concerts du Conservatoire de Paris, at the Metropolitan Opera House, Oct. 8. For many years the late Alexandre Guilman was organist of the Société, and was succeeded by Joseph Bonnet, who now holds the position. For several seasons Commissioner Berolzheimer has provided season tickets for the concerts of the Boston Symphony Orchestra in Carnegie Hall. These have been contested for by the students of the Guilman School, and those holding the biggest monthly averages have been awarded the seats.

The six free scholarships offered annually by Commissioner and Mrs. Berolzheimer to young men and women will be decided this year on Oct. 4, when the examinations will be held. Applications are being received by Dr. Carl from all parts of the country and the list is a large one. An exception is being made at this time, whereby those of sixteen years of age and over will be privileged to compete. The school reopens Oct. 8.

Joseph Bonnet's Third Volume in Historical Recital Series Published

Joseph Bonnet's Third Volume of the Historical Recital Series has just been published. The list includes Concerto for Organ in D Minor, with cadenzas by Alex. Guilman, Handel, and Prelude and Fugue in F Minor, Handel; Christmas Carol, d'Aquin; Gavotta, Father Martini; Prelude and Fugue in C Major, Krebs; Fantasia in F, Mozart; Gavotte, Samuel Wesley, and a group of pieces by Boëly.

Amparito Farrar to Sing New Songs by Julius Chaloff

Amparito Farrar, the young American soprano, who, under the auspices of the Y. M. C. A., has gone to France to give recitals in the rest camps, hospitals and "Y" buildings, will sing, at her New York recital in the fall, three new songs dedicated to her by the young Russian pianist-composer, Julius Chaloff. The songs are entitled "Devotion," "Harvest Moon" and "Butterfly."

CHICAGO COLLEGE OPENING

Acquisition of Auer Plays Big Part in Record Enrollment

CHICAGO, Sept. 13.—The fifty-third season of the Chicago Musical College was scheduled to open on Monday, Sept. 16. The registration is the largest in its history. That the fall term would be likely to bring to the Chicago Musical College a vast number of students was foreshadowed when the summer term opened last June, for the registration for that session represented increase of 60 per cent over any previous summer term.

The final competition for the sixty free scholarships and the 140 partial scholarships offered to gifted students in various departments, began last Monday morning. The number of applications was large and some marked talent has been disclosed.

Prof. Leopold Auer, the famous violin master, arrived in Chicago on Friday of this week, ready to take up his work in the Chicago College. Drawn to the institution by the opportunity to study with Professor Auer, students have flocked to his classes from all parts of the country.

So widespread is the public interest in music this season that, in answer to many requests, the Chicago Musical College has decided to begin its series of weekly matinées as early as possible. In-

stead of opening the series in October, the institution will begin the Saturday morning concerts in the Ziegfeld Theater, Sept. 28.

Donato Colafemina, tenor, artist-pupil of Gertrude Grosscup-Perkins of the Chicago Conservatory, sang with marked success at the Woman's Club of Evanston on Sunday evening. Mr. Colafemina is in the U. S. Navy and is now at Great Lakes. He will be the soloist at the opening service of the Church of the Redeemer, which will be attended by a large number of soldiers and sailors. This young singer was on tour with the Boston English Opera Company last spring, and left the company the early part of May to enlist in the Navy. He also gave up a number of good engagements with various clubs in some of the larger cities during the summer.

The International College announces the opening of its season, Monday, Sept. 16. The school also announces many additions to the faculty, namely, Mme. Kern-Mullen of New York; Georgiana Macpherson, pianist; Anne Sughrua, exponent of Russian ballet; Alexander Krauss of the first violins of the Chicago Symphony Orchestra; Charles La-gourgue, clarinet, composer, conductor.

M. A. McL.

Florence Hinkle and Herbert Wither-spoon, who are spending the summer at Darien, Conn., gave a joint recital there on Friday evening, Aug. 30, in order to raise funds for the Darien Country Club.

BOSTON SCHOOL'S PLANS

Attendance Expected to Be Normal This Year at New England Conservatory

BOSTON, Sept. 14.—Registration week at the New England Conservatory of Music began last Thursday. The first session is from Sept. 19 to Feb. 5; the second session, Feb. 6 to June 25, 1919.

"Everything indicates a normal attendance, or even better," said Manager Ralph L. Flanders. "The heavy correspondence of the past summer indicates that pupils from a distance will come in at least the usual number, and a large attendance from Boston and the neighboring cities and towns can be counted on."

Analysis of the figures of attendance at the conservatory in the last school year shows that, as might be expected, a majority of the students are from New England. Massachusetts led with a total of 1935 pupils. The other New England states were represented as follows: Maine, 42; Rhode Island, 37; New Hampshire, 31; Connecticut, 23; Vermont, 21. Students from forty-eight American states and territories were enrolled, including a youth from Fairbanks, Alaska, who made a three months' journey to reach his classes. The attendance from foreign countries and insular dependencies of the United States has been considerable for several years past.

The conservatory's curriculum and faculty for 1918-19 are but little changed from last season. The opening of a course for band leaders is timely, in view of the demand for better-trained musicians in the Army and Navy. The orchestra, whose concerts have attained a high degree of musical excellence, will be organized shortly after the opening of the school by the director, George W. Chadwick.

The lecture courses of the present season, to which all students are admitted without extra cost, will be given by Louis C. Elson, E. Charlton Black, Wallace Goodrich and others. Mr. Elson will give, in addition to his usual course in musical history, lectures on such subjects as "American National Music and Its Origin," "Literary Errors in Music," "The Music of Shakespeare," "What Boston Has Done in Music," "Analysis of Symphonies" and other similar topics. Mr. Goodrich's lecture course this season will be on the history of the organ, organ literature and the construction of the instrument in America and abroad.

F. B.

Among the prominent vocal teachers who are using Penn's "The Magic of Your Eyes" are William J. Falk and Thomas S. Williams, of New York; E. B. Higgins, of Grand Rapids, Mich.; Gertrude Dobson, of Columbus, Ohio; Mrs. J. A. Mahan, of Ellensburg, Wash.; Frederick W. Wallis, of Tacoma, Wash.; Davelle Didcott, of Louisville, Ky., and C. O. Dierolf of Leacock, Pa.

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STONY CREEK, CONN.—Louis Riley, tenor of St. Patrick's Cathedral in New York, spent a couple of weeks in Stony Creek. While there he sang at the Church of Christ.

CATSKILL, N. Y.—Mme. Adeline Armond recently gave a second request recital at the Kaaterskill Hotel, offering a program of songs in French, Italian, Spanish, English, Russian and Polish.

NEW YORK.—The music department of the Young Men's Hebrew Association, under the direction of A. W. Binder, announces the renewal of rehearsals of the choral society and the symphony orchestra.

SAN FRANCISCO.—Arnold Krauss, for fourteen years concertmaster of the Los Angeles Symphony Orchestra and soloist each year, after residing in Los Angeles for twenty-four years, has moved to San Francisco.

NEW BRITAIN, CONN.—Harry S. Moore of Porto Rico has been engaged as organist at St. Mark's Episcopal Church, succeeding Walter Hirst. Ralph Britton has been appointed as choirmaster at St. Mark's Church.

BALTIMORE.—Esther Cutchin, the Baltimore pianist, has been playing at the nearby camps and Government hospitals, and recently played at a reception given by Governor and Mrs. Harrington at the Executive Mansion in Annapolis.

BERKELEY, CAL.—Jeanne Jomelli, soprano, is giving much of her time to Red Cross work, her latest contribution being a concert at Hotel Shattuck, Berkeley, assisted by Mrs. Herbert Sanford Howard, dramatic reader, and Frederick Maurer, pianist.

SMITHBURG, MD.—The annual concert of the Smithburg Choral Society was given on Aug. 31, under the direction of Franz C. Bornschein, the Baltimore conductor. Hazel Knox Bornschein, soprano and reader, was the soloist. The concert was for the benefit of war relief.



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CHARLES CITY, IOWA.—Upper Iowa University at Fayette has made two changes in its music department staff for the coming year. Mrs. F. O. Brown will be in charge of the violin and orchestra department and Emma Griesel will replace Prof. J. W. Cram in the department of voice and school music.

LENEX, MASS.—Mrs. Frederic S. Coolidge issued 500 invitations* for the chamber music festival to be held at South Mountain, Pittsfield, beginning on Sept. 16. A concert was given recently for the Red Cross at Stockbridge at which Harold Lamb, baritone at St. Thomas's Church in New York, sang.

TULSA, OKLA.—The first of a series of community sings was given recently in one of the open blocks of the city. The singing was led by Robert Boice Carson, accompanied by Henry Kiskadden on the organ and A. D. Young and Mrs. Glenn Condon with cornets. The program included the singing of the national songs and popular airs.

INDIANAPOLIS, IND.—Thavin's Band, from Chicago, gave two concerts daily last week at the Coliseum, for the annual State Fair. Four military bands stationed at the four sides of Monument Place on the Circle played patriotic programs on Lafayette Day. The Great Lakes Naval Training Station Band, directed by W. H. McNichols, gave several concerts.

SEATTLE, WASH.—At a recent studio recital given by Odessa D. Sterling, pianist, Mrs. Dai Steel Ross, mezzo-contralto, sang several new sacred songs by Mr. Sterling, which were well received. Mrs. Ross has been engaged as soloist at the First Church of Christ Scientist. Mrs. E. Franklin Lewis appeared on several programs at the Y. M. C. A. concerts at Camp Lewis last week.

SAN FRANCISCO.—A nocturne for string quartet, written by Fred Jacobi, will be featured at one of the Chamber Music Society's concerts in San Francisco next season. Mrs. Beach's Piano Quintet, a new Suite for String Quartet and Flute, by Bourgault-Ducoudray, based on Welsh melodies, and a String Quartet by Miland, written in modern vein, are other works to be presented by this organization.

WORCESTER, MASS.—The eleventh and last of the community singing festivals and band concerts provided by the city government took place in Greenwood Park on Sept. 1. Fully 1000 persons joined in the singing of patriotic songs under the leadership of Lennox Bigelow, Worcester baritone. The band music was by the Nineteenth Regiment Infantry band of the Massachusetts State Guard, N. P. Pilet, leader.

LOS ANGELES, CAL.—Edgar Stillman Kelley gave two courses in the history and appreciation of music at the first summer session of the University of California. He was assisted by Mrs. Kelley at the piano and by William Edwin Chamberlain, baritone. An interesting feature was an analysis of his recent musical miracle play, "The Pilgrim's Progress," which had its premiere at the Cincinnati May Festival this year.

SEATTLE, WASH.—A musical program was given at the Soldiers' and Sailors' Club, Sept. 1; the affair was under the auspices of the Parents' Association and was arranged by Mrs. John L. Snapp. Those assisting were Loleta Empie, Miss Bruns, piano; Theodore Anderson, violin; Ellen Wood Murphy, soprano; E. G. Morris, baritone; Irene Benson, accompanist. Mrs. Ada Deighton Hilling, piano teacher, has left for a six months' trip in the East, where she will investigate musical conditions.

WESTFIELD, MASS.—Edward B. Hawley, supervisor of music in the Westfield public schools and normal schools, was recently appointed organist and choir director of the Central Baptist Church. Formerly Mr. Hawley was organist at the First Congregational Church. Other church singers retained this season are Harold Freeman, tenor singer in the Baptist Church; J. Freeman Wood, bass in the Second Congregational Church. In the same church Mrs. Leon D. Harden is soprano, Mrs. Burton Prince, alto, and Raymond Wilcox, tenor.

JERSEY CITY.—Archibald Sessions, organist at St. John's Episcopal Church, spent his vacation days going from camp to camp where he played for the soldiers and also accompanied many singers who gave programs at these camps. Mr. Sessions returned to his church duties Sept. 8. He is filling the position of Philip James, the composer, who sailed for France from Camp Upton early last spring.

ALBANY, N. Y.—Lillian Daley, soprano, and Earl Rice, pianist, recently gave a recital for the Vincentian Players in the Vincentian Institute. The program included works by Lehman, Sanderson, Foster, Lang, Rachmaninoff, Saint-Saëns, etc. Miss Daley has had several seasons in light opera with Andreas Dippel, singing the leading rôle in "The Love Mill," produced by his company. She has also given numerous recitals this summer in Saratoga, Schenectady and Albany.

WATERLOO, IOWA.—Edward R. Strayer, who plays the trombone in the Fifteenth United States Cavalry Band in France, writes his mother here that the band has adopted a French war orphan boy of five years old and will bring him to America when it returns. This band is assigned to duties of playing for American and French patriotic festivities and for wounded soldiers in the hospitals. The Fourth of July they played in the American hospital at Bordeaux. Mr. Strayer had his training as trombonist in the Orange Township Band, one of the two township bands in Iowa.

SYRACUSE, N. Y.—A recital was given recently by members of the College of Fine Arts at the opening exercises of the Chinese Students' Alliance. This, the fourteenth annual conference, took place at Crouse College, Syracuse University. Dean George A. Parker, organist; Dr. Adolf Frey, pianist; Laura Van Kuran, soprano, furnished the program. Miss Van Kuran sang songs by Carpenter, Russell, Burleigh and Charles Huerter, accompanied by Dean Parker. Dr. Frey played solos by Chopin and MacDowell. Dean Parker's organ numbers were from "Lohengrin" and "Parsifal."

WINSTON-SALEM, N. C.—James Westley White, basso-cantante and teacher, is starting his second season in Greensboro and Winston-Salem and inaugurated his choir work with a splendid production of Gaul's "Holy City," Sept. 3, at St. Andrews' Church, Greensboro, with Mrs. W. W. Stanley, soprano; Mrs. Wade R. Brown, contralto; Fielding Fry, tenor, and Mr. White, basso. Mr. White was also soloist at the annual Music Festival held at the University of North Carolina in July, with Charles Hart, tenor, and Marie Torrence, soprano, when Gaul's "Joan of Arc" was a feature of the program.

SYRACUSE, N. Y.—Talent of unusual merit was heard last week at the Army Camp in the K. of C. hut. Igor Sokoloff, cellist, a member of the Philadelphia Orchestra, who has been heard here on several other occasions, played on a fine Stradivarius cello, loaned to him by Melville Clark of this city. John Oliver, baritone, and Alexander Umansky, a member of Diaghileff's Imperial Russian Ballet, received heartiest applause for their clever impersonations. These men are all privates at Camp Syracuse. Igor Sokoloff and Katherine von Beyer, pianist, of Washington, entertained the soldiers at the Jewish Communal Hall, Tuesday evening.

WORCESTER, MASS.—A women's orchestra will play this winter at the Pleasant Street Theater. The orchestra, conducted by Frances Berkowitz, violinist, includes Helen Woolson and Roslyn Davis, violins; Catherine Hickel, viola; Eleanor Usher Downey and Ruth Berry, cellos; Alice Muscanto, flute; Maude Rowley, clarinet; Evelyn Parr, French horn; Marian Twiss, cornet and saxophone; Alice Drowne, tympani and drums; Grace Davis and Jenny Ordway, piano. Florence Otis, coloratura soprano, was soloist the opening week at the theater, her special numbers being the "Caro Nome," from "Rigoletto," and "Last Rose of Summer." National airs of the Allies, which were played by the orchestra, were directed by Walter David, managing director of the theater.

To Feature Montemezzi Opera in Milan

"La Nave," New Work to Patriotic Poem by d'Annunzio, Will Be Seen at La Scala, as Well as Operas by Fava, Bianchi and Others—Management Now Under Lyric Artists' Society—A Controversy Over Verdi Royalties — Ministerial Commission Proposes Radical Reforms in Laws Concerning Author's Returns

Bureau of Musical America,
Milan, Aug. 16, 1918.

THE Municipal Council of Milan has conferred on the Italian Lyric Artists' Society the management of the La Scala, conceding to them also a large subsidy. Elaborate plans have been made for the opera season, which will open Sept. 20. Of the known operas there are to be presented the following: "Mosè," "Don Pasquale," "Aida" and "Mefistofele." "Gismonda," which will also be given, is a new opera in two acts by Renzo Bianchi of Milan, who was

wounded in the war and won a military valor medal. This opera was given at Rome with complete success. Another offering will be "Urania," a new opera by Fava, who is composition teacher in the Royal Music Conservatory of Palermo. The season's feature will be "La Nave," the new opera of Montemezzi, composer of "L'Amore dei Tre Re," which won such great success at the Metropolitan. The poem is by d'Annunzio, and at this moment it assumes special interest because of its exaltation of the Italian Fatherland.

To commemorate Arrigo Boito, to whom will be given special homage, "Mefistofele" will be presented. It will be directed by Toscanini, and so the performance will be of extraordinary importance. For the first time Milan is to hear the mimic-symphonic comedy, "Carillon Magic," by Pik Mangiagalli, which will be directed by Tullio Serafin and interpreted by Lia Fornaroli and Ettore Mazzucchi.

Managers for the season will be Mario Sammarco, the famous baritone, and A. Scandiani. Sopranos on the roster are Rosina Storchio, Elena Rakowska, Linda Cannetti, Fidelia Solari, Ester Mazzoleni, Ida Bergamasco and Giannina Russ. The tenors: Arnaldo Grassi, Edoardo di Giovanni, Benjamino Gigli, Alessandro Dolci, Libero Broccardi, Dino Borgioli. Baritones: Francesco Cigada, Fausto Ricci and Ernesto Badini Nazareno. Conductors: De Angelis, Giulio Cirino and Oreste Carozzi. Edoardo Mascheroni will conduct "Aida," Arturo Toscanini "Mefistofele" and for the others Serafin Tullio will be conductor. Substitute maestro will be Lorenzo Molaioli; the chorus teacher is Achille Clivio, and those leading the ballet are Rafele Grossi, Ettore Mazzucchi and Lia Fornaroli.

Assisted by Italo Vicentini, who is a member of the Concessionary Society, and by Tullio Serafin, the managers have surmounted all the difficulties that were opposed at the opening of the theater, obtaining also the patronage of Milan's highest officials. It is the intention of the directors to commemorate the centenary of Gounod by presenting the most significant works of this great French composer.

This season, besides its great artistic importance, will assume a beneficent and patriotic character. A part of the proceeds will be devoted to the benefit of the mutilated soldiers and the war orphans. We believe that a famous American violinist will figure in the program of a huge benefit at which will be present the greatest artists of the Allied nations.

Presentation at Lyric Theater

At the Lyric Theater of Milan there is also announced a great autumnal opera season that will be inaugurated with "Aida," in which the performers will be Maria Carena, Elvira Casazza, Nicola Fusati, Franci Benvenuti, Luciano Donaggio and Conductor Pietro Mascagni. This will be followed by "Butterfly," "Otello," "Isabeau," etc.

News is announced that Giacomo Puccini is contemplating a new opera, in three acts, for which Forzano has suggested the argument and will furnish the book. It is an original and very dramatic subject, in which two boys are the protagonists. Mascagni and Niccodemi are agreed upon a new melodrama. Niccodemi will present and make the verses for Mascagni's music, in the three acts of "Scampolo."

The "Genovese Politeama" of Genoa, in the months of August and September, will be the scene of an important opera season, under the direction of Gaetano Bavagnoli. "Lodoletta," with Caracciolo Armani, Gigli and Paci; "Rigoletto," with Cesari, Marini and Galeffi; "Traviata," with De Martini, Bianchi and Faticanti, and, at last, "Wally," with Cervi-Caroli, Marini and Faticanti.

Pompeo Bonetti, who was manager for many years at the Opera Theater

(Paris), has been chosen by the municipality of Buenos Aires to manage the Colon. The President of Argentina has congratulated Bonetti, sending him a telegram to Milan.

As to Verdi Royalties

Recent question has arisen over the royalties of Verdi operas. In the contracts that Giuseppe Verdi made with the publishers, Ricordi & Co., for the rights of his musical operas, beginning with "La Forza Del Destino," a clause was included by which, when there was organized in Italy the authors' association as agents for the exaction of presentation royalties, instead of a percentage of the proceeds, Verdi would have received the total income. The clause, always repeated in the contracts for the successive operas, namely, "Don Carlos," "Simon Boccanegra," "Aida," "Otello," "Falstaff" and the Messa da Requiem and sacred pieces, for various causes up to now was not adhered to. Now the administration council of the Casa di Riposo dei Musicisti G. Verdi, which is legatee of all royalties from the aforesaid operas, decided that it was time to apply this clause and discharge the Ricordi firm from administering this duty, giving it instead to the society of authors.

As the council for the Verdi Casa di Riposo informs us, the reason for this plan is to be found in the fact that for the administration's expenses Ricordi received 60 per cent of the profits, while the authors' society will at the most receive 10 per cent. So the Casa di Riposo will gain 50 per cent more on the profits, a sum very necessary to carry out at this moment of economic crisis the beneficent design that the immortal composer had in mind when he established the Casa di Riposo in Milan.

The directors' board of the Italian authors' society, presided over by Marco Praga, recently decided unanimously to accept the mandate, the execution of which will begin in the carnival season. Theatrical enterprises and directors, in regard to the presentation of the above mentioned operas, must apply to the authors' society. From what we learn, Ricordi's firm will make objection to this interpretation of the clause and intends to have recourse to the law. In the meantime it has written in this wise to the authors' society.

State to Gain Royalties

The ministerial commission for the study of possible reforms in the laws on literary property has ended its work and will propose several radical changes. Among others, the proposed new law suggests a reform in the paying of royalties of dead authors. According to this suggested change, when an author or his heirs cease to receive royalties (as it is known, the duration is eighty years), the royalty will pass, in reduced measure, to the State. Thus no one can any longer reproduce an opera, republish a book or represent a lyric opera, comedy, pantomime or dance without paying the State some of the profits. The project, if accepted, would have a retroactive effect on all operas protected by the law of 1865; if the project becomes law, State royalties will have to be paid for the publication or for the representation of old operas formerly falling under the "public domain" class. It is calculated that the State will raise thereby from two to three millions a year. These returns should be administered by a special State office and be used to benefit the arts in all possible ways. If the reform is approved by the chamber, the new Italian law on authors' royalties will be the first in the world that establishes a principle which we do not hesitate to proclaim excellent. For instance, to-day the "Barbiere di Siviglia" may be given without the paying of any author's duty (thereby benefiting only the managers and the chief stage players, because the people that go to the theater must pay admission);

but with the new law, the managers will be obliged to pay a percentage to the State. And the State, with that money, can do good and useful work for the benefit of art and the artist.

The Minister of Public Instruction, Berenini, has instituted in his bureau a Government Theater Office to manage license concessions for soldiers, artists, and thus to keep up the most important Italian theaters during the war. The Commission, presided over by Sig. Berenini, has been composed of representatives of different ministries, artist organizations and of interested orchestral and choral organizations. It has established some general rules to be used as guides in individual cases. At the end of the war the representatives of the military ministers will retire, to be replaced by competent representatives of the authors, artists and critics, who will take care of the technical and financial arrangements of the Italian theater and enable it to keep up its primacy.

ALFREDO CARLOTTI.

WILMINGTON "SINGS" END

Summer Season Concludes with Largely Attended Music Festival

WILMINGTON, DEL., Sept. 13.—Wilmington's first season of our-of-door community "sings" came to a close this week with a picnic and music festival in Rockford Park, attended by more than 10,000 persons. The Community Chorus, which is now enrolled by name, excellently trained under the leadership of Harry Barnhart, and numbers more than 1000 voices, led the festival, assisted by the New York Community Chorus Band of New York.

The band opened the program with a number of offerings, and M. Falconi, one of its members, gave a horn solo, and Piero Capodiferro of the Metropolitan Opera Orchestra gave a group of trumpet solos.

Twenty-five soldiers and sailors from Fort du Pont, Pigeon Point, the Wilmington Barracks and Navy Club enjoyed a luncheon in the park through the kindness of Wilmingtonians, and Messrs. Barnhart, Watson and the bandmen were likewise entertained as guests of Mrs. T. Coleman du Pont, who founded the community "sing" in Wilmington.

T. C. H.

Catharine A. Bamman Moves Into Larger Quarters

Larger quarters have become necessary for Catharine A. Bamman, who, beside the management of her own list of artists, is acting in the capacity of eastern representative of the Ellison White Musical Bureau. Miss Bamman has taken the entire third floor of the building at 53 West Thirty-ninth Street and converted it to meet her requirements.



George Haupt

PARIS, Aug. 23.—News has come from Florence, Italy, of the sudden passing away of George Haupt, the young American baritone. Spinal meningitis was the immediate cause, though Haupt had never been strong since his too arduous labor with the American Ambulance Service in the early part of war.

Speaking several languages, he enlisted in Italy and was appointed liaison officer; he was about to go to Rome with the American Embassy when stricken. Haupt spent some years here with de Reszke and then went to Mario Ancona in Florence for *mise-en-scène*. He was fully prepared for an opera debut, and would have made it in Milan, having already been engaged for representations there. During the time preceding his departure for Italy George Haupt gave his services to the entertainment committee of the U. S. Army and every week sang at one of the soldiers' rendezvous. He and his shaggy dog "Verdun" were very familiar figures on the avenues and at soldiers' gatherings. It was at a *matinée* for the soldiers that the writer last heard him. He played his own accompaniment and gave those Negro Spiritual Songs in a most easy, natural manner, his rich tones with that peculiar sympathetic quality making the songs picturesque and full of mystic charm.

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MUSIC'S BIG ROLE IN THE CHICAGO DRIVE

Civic Music Association Will Organize Singing for Liberty Loan Week

CHICAGO, Sept. 14. — During the Fourth Liberty Loan campaign the musical organizations of Chicago are to be given an exceptional opportunity for patriotic service. The Civic Music Association, through its superintendent, Herbert E. Hyde, has been asked to undertake the co-ordination of all musical organizations in Chicago and to employ this co-ordinated body in the following manner during the drive for the Fourth Liberty Loan:

Massed choruses of unlimited size, for great out-of-door meetings; massed choruses of definite size, for great indoor meetings; single choruses of varying size, suitable to the occasion and place of meeting; choirs and smaller organizations for smaller meetings; soloists and small groups, as Liberty Loan Troubadours, to appear in association with Four-Minute Speakers and salesmen from the Flying Squadron wherever a special appeal is to be made; small groups of instrumentalists, especially players of instruments easily carried from place to place, for the purpose of accompanying the Troubadours; singers who can play their own accompaniments are especially desirable; orchestras and bands of all sizes, small organizations such as trios and quartets, to furnish music for special occasions in addition to the choruses.

The service to be given will be voluntary, but it must be reliable. Each individual and organization will be asked to state precisely the service offered, and will be relied upon to render the service pledged at the time agreed upon. Thus, singers will pledge themselves for the out-of-door chorus, which will be used especially on the lake front at the noon hour. Societies will be asked to state

the number of appearances they are willing to pledge during the period of the drive.

The singers will be asked to sing not only well-known popular and patriotic songs, but also to familiarize themselves with such Liberty Loan songs as the Campaign Committee may select. Musicians desiring to assist in this valuable service to the Liberty Loan campaign should send their names, addresses and telephone numbers to Herbert E. Hyde, superintendent of the Chicago Civic Music Association, 637 Fine Arts Building, Chicago.

SAENGERBUNDS' BAD INFLUENCE

Alien Property Custodian Palmer Says They Teach Disloyalty

HARRISBURG, PA., Sept. 14. — A. Mitchell Palmer, in a speech before the Democratic State Committee, included the German musical organizations in designating the avenues controlled, according to him, by the German liquor interests. Mr. Palmer said, in part:

"It is around the sängerfests and the sängerbunds and organizations of that kind, generally financed by the rich brewers, that the young Germans who come to America are taught to remember first the Fatherland and second America."

Caruso and Anna Fitzu Sing in Benefit for Tanks Corps

Enrico Caruso sang George M. Cohan's "Over There" as the principal event of a program given at the Century Theater on Sept. 16, under the auspices of the Tanks Corps Welfare League. An audience which overflowed into the aisles paid about \$10,000 to be present, and the money will go to the Welfare League, to be used to purchase comforts for the men of the tanks.

The program opened with the singing of "The Star-Spangled Banner" by Anna Fitzu, and George M. Cohan and Al Jolson were others who appeared. Caruso, in addition to "Over There," also sang two Italian war songs.

Interpreting a Symphony for Stringed Instruments



A Group of Celebrities at Tennis This Summer at Scarsdale, N. Y. From Left to Right: Jan Hambourg, Pierre Monteux, Maurice Dambois, John McCormack, Eugen Ysaye, Jacques Thibaud and Mischa Elman

JACQUES THIBAUD, the distinguished French violinist, has been spending the summer at Scarsdale, N. Y., where many of his musical friends have visited him and joined him at tennis. The above picture, we learn, Mr. Thibaud sent to show that he is in "good company." Only Mr. Monteux, the Metropolitan Opera Company's

French conductor, shows by his pose that he is musically inclined, a pose that suggests that he knows well the famous Serenade in Mozart's "Don Giovanni," in which all the violinists rest their bows and engage in *pizzicato*, holding their violins in mandolin fashion. The other musicians look for all the world as though they were "just tennis players!"

FLAYS MUSICAL SLACKERS

"Don't Talk, Fight," Says David Hochstein, Now in France

David Hochstein, the brilliant American violinist, was a sergeant when he left for France with the American Expeditionary Forces, but he has just been taken from the trenches and put into an officers' training school.

"About all this talk that I hear is going on at home about whether musicians should be exempted from military service," writes Hochstein, "it would be a great deal better if some of the folks who are giving up so much time to the discussion would put on uniforms and do something. A great many folks seem to think that an excellent way to 'do their bit' is to talk, because somehow while they're talking they're able to distract people's minds sufficiently to make them forget that they're just plain slackers."

"Whether or not you are a musician has nothing to do with it. The question is, are you a man? If you are, the quickest and best way to prove it is to get into a uniform and do the thing that is going to do the most good to your country and the whole world. They can manage to do without the musicians at home until this most important task is over, and if they must have music, there are plenty of musicians who aren't able to fight who can supply that demand."

Mrs. McCormack Presents London Residence to Knights of Columbus

Mrs. John McCormack, wife of the Irish tenor, has presented her London residence to the Knights of Columbus to be used by them during the war as a social center and clubhouse for men wearing the United States uniform. Alton House, the McCormack residence in London, is situated in Netherhall

Music a Specific for "Circular Thinking"

"Music has found a place in the hospitals and convalescent homes," remarks the New York *Telegraph*.

"It is not claimed that a Chopin serenade will heal a broken leg or a Verdi overture anesthetize the pain caused by the surgeon's probe, but that music is a specific for 'circular thinking'—the obsession from which a wounded man is frequently unable to escape."

"It is with this thought strongly impressed upon him that Capt. Henry H. Wikel, chairman of the department of physical training and dean of the first year in the Manual Training High School of Brooklyn, N. Y., is going to Italy for the National War Work Council of the Y. M. C. A. to act as national director for recreation for the 'Y' with the Italian Army."

Gardens, Hempstead, the center of an exclusive residential section. In behalf of the Knights, James A. Flaherty, Supreme Knight, accepted Mrs. McCormack's gift, expressing the order's deep appreciation.

Alton House was presented to Mrs. McCormack as a birthday gift by her husband following his first big American concert tour. Mrs. McCormack, accompanied by her sister, Miss Josephine Foley, will go to London and turn Alton House over to the Knights. Miss Foley will remain there as hostess until the end of the war.

Florence Hinkle and Reinald Werrenrath will give their first joint recital this season in Raleigh, N. C., on Oct. 22.

SEATTLE SINGS GODSPEED TO DEPARTING SOLDIERS



Patriotic Chorus Formed by Employees of the Fraser Patterson Company in Seattle, Wash.

SEATTLE, WASH., Sept. 7.—A patriotic chorus, made up of employees of the Fraser Patterson Company, has been organized in Seattle to sing "Godspeed" to the draft contingents that march through the downtown thoroughfares on their way to Camp Lewis, or to the boys passing along Second Avenue to their destinations overseas. This chorus, under the direction of William Francis Hughes, has already rendered excellent service. Stationed on a raised platform outside of the large department store,

the members sing patriotic songs to the accompaniment of marching feet as the boys in khaki tramp, tramp over the broad thoroughfare. The idea originated with the director, as one way to give a musical *au revoir* to the departing boys, who beam their delight as the chorus swells with their approach. Oftentimes a halt is called before the store, and the escorting band accompanies the singers in their patriotic outpouring of song. It is the only chorus of its sort in Seattle, and is greatly appreciated, having already met with much favorable comment.

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